Reply of Hon. J. M. Robertson

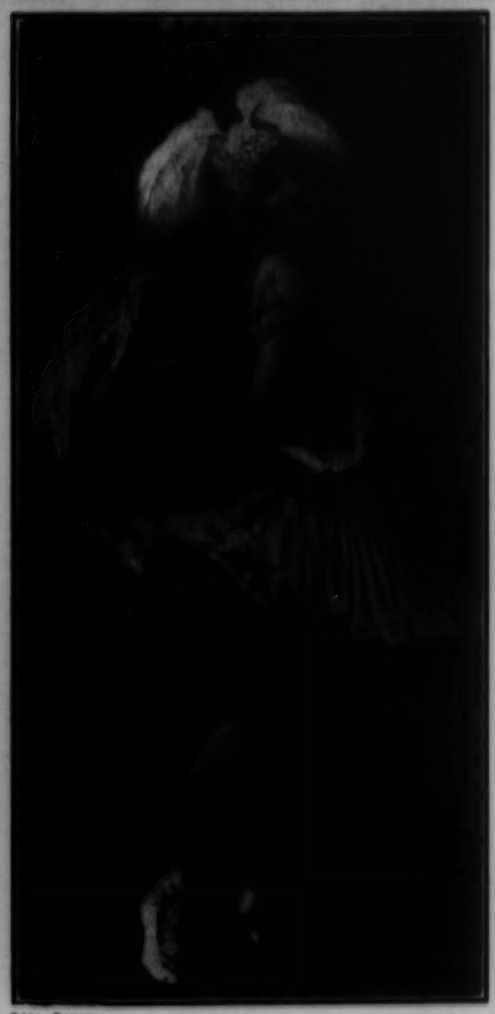


APRIL
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CENTS

MARGARET ANGLIN IN "AS YOU LIKE IT"

"Bacon and Shakespeare"—II



Otto Sarony.

GABY DESLYS
In "The Belle of Bond Street"

Show Girls in "The Queen of the Movies"



White, N. Y.



White, N. Y.

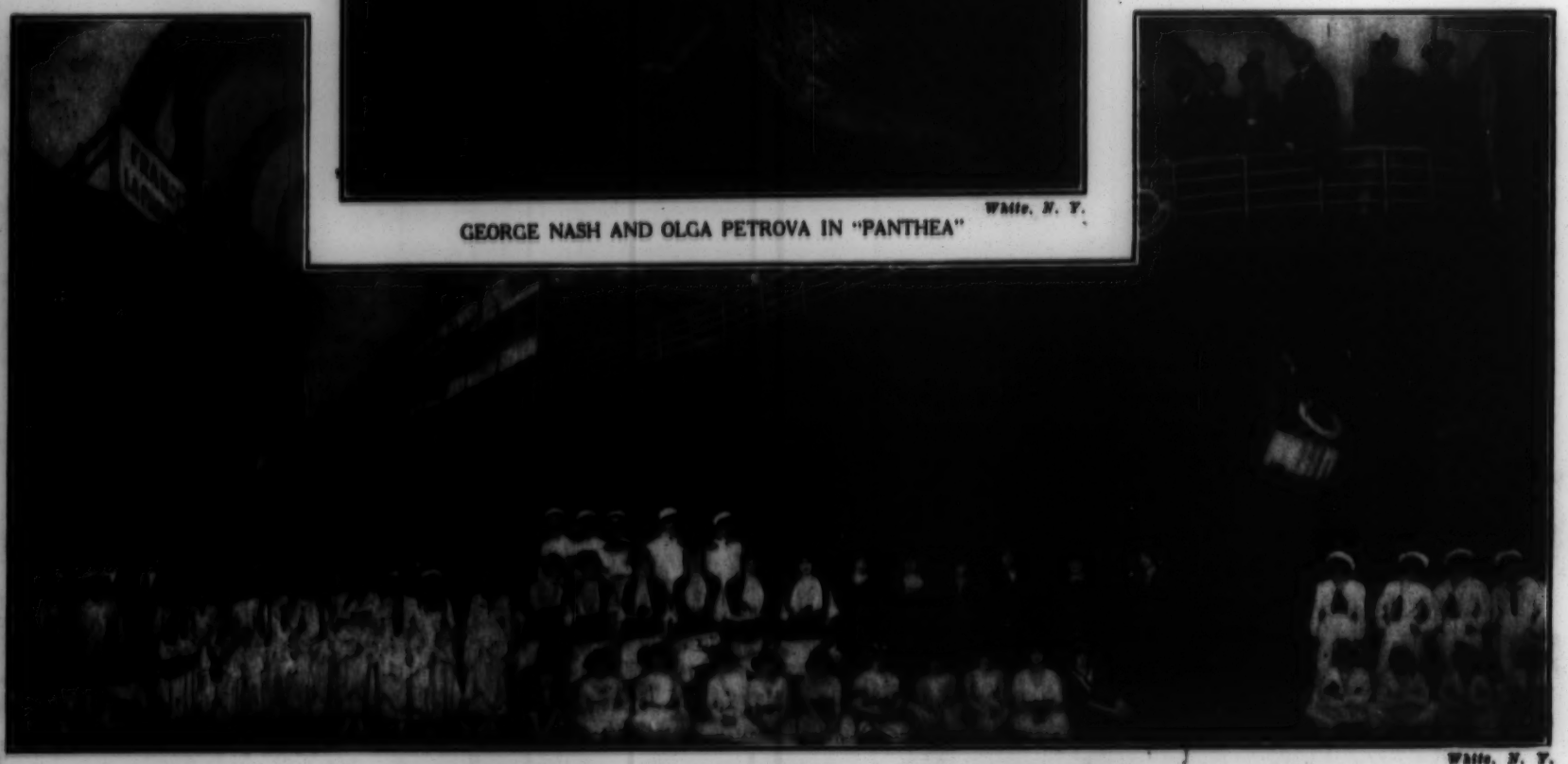
GEORGE NASH AND OLGA PETROVA IN "PANTHEA"



Moffett, Chicago.

CHARLES RUGGLES
Clever Juvenile in "Help Wanted"

ON THE STAGE



White, N. Y.

A REALISTIC REPLICA OF S. S. "IMPERATOR" AT THE WINTER GARDEN

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

VOLUME LXXI — NEW YORK, WEDNESDAY, APRIL 8, 1914 — No. 1842

BACON AND SHAKESPEARE

Mr. John M. Robertson Replies to Dr. Morgan's Eleven Questions Propounded in Last Week's "Dramatic Mirror"

MR. ROBERTSON: The abundant generosity of Dr. Morgan's praise of my book is such as to make me fear that he is also over-liberal in promising that the Baconian Heresy shall end when I have disposed of his eleven residual problems. Even if he could answer for the United States, I should not venture to answer for the old country. I do not doubt he is right as to Emerson's being unwittingly the *fons et origo* of Delia Bacon's theory; but I remember that Mr. William Henry Smith in England formulated the case in 1856 much more fully than she had done, and affirmed that he had held his opinion for twenty years. He does not quote Emerson, though Emerson's pronouncement would have served him well. And the William Henry Smith kind of mind is not readily permeable by counter-argument. Nonetheless, I gladly undertake to clear up Dr. Appleton Morgan's final handful of difficulties. If I can satisfy so well-tried and candid a combatant as he, I shall be more than content.

POINT FIRST.—The shadowy parallel between Bacon's experience as an arrested debtor and the plot and character-list of The Merchant of Venice will not bear much scrutiny.

1. There is no evidence that Bacon's creditor, Sympson, was a Jew. It is not a Jewish name; and Bacon sarcastically calls him a "Lombard"—"being admonished by the street he dwells in." (Letter to Egerton.) Jews were not at that time free to transact business in England. The man was presumably an Englishman or Scotchman. Further, the date of the letter to Cecil, inclosing copy of that to Egerton, is 24th September, 1598; and it is *dated from the sponging house*.

2. The Merchant of Venice is mentioned as Shakespeare's by Meres in 1598; and it was entered on the Stationer's Register on *22nd July* of that year. What Baconian, I wonder, falsified the date for Dr. Morgan? Exit point first. But the case may be further "cleared."

3. Stephen Gosson's allusion in his "School of Abuse," in 1579, to a play known as The Jew, represents it as setting forth "the greediness of worldly choosers, and the bloody minds of usurers." This seems to indicate both the Shylock plot and the episode of the caskets. Both were old matter, the play being built up from the "Pecorone" of Fiorentino (1398), the story of the caskets in the "Gesta Romanorum," and the debate in Alexander Sylvain's "Orator." The combination was presumably made long before Shakespeare, who did but rewrite an old play as he was wont.

4. The Baconians somewhat mix up the story. Bassanio had not borrowed anything from Shylock. Antonio does the borrowing. So that the parallel fails here also; though I may note that, in the Folio, Antonio is Anthonio. But if we build upon that item, we shall make a puzzling edifice. In the Two Gentlemen, Antonio is the name of the father of Proteus, and has a brother who does not come on the scene. In Much Ado, Antonio is the good brother of Leonato. In Twelfth Night, Antonio is the sea-captain. In The Tempest, Antonio is the usurping Duke, brother and wronger of Prospero. And what about Antony and Cleopatra? May one suggest that Antonio was a name-of-all-work in the Elizabethan drama? The equations Bassanio = Bacon, Shylock = Simpson, I will not venture to discuss.

5. It is quite true that Bacon, like Bassanio, and unlike Shakespeare, thought of retrieving his fortunes by a marriage. The situation is somewhat familiar. But unhappily the dates for the combination, as aforesaid, do not fit.

POINT SECOND.—1. I have already expressed the opinion that the "stars are fire" quatrain in Hamlet tells of a knowledge on Shakespeare's part of contemporary scientific problems in which Bacon was interested. He might very well hear of them from Ben Jonson. On this view it does not matter that the Baconian account of the argument of the Cogitationes is inaccurate. As it happens, it was *not* published in 1603-4, but long after Bacon's death, and we do not know when it was written. From the fact that it does not mention the new star in Cygnus as well as that in Cassiopeia, it might be argued that it was written before 1601. But that is neither here nor there. Community of idea admittedly existed, apart from the Cogitationes. But the argument from the quartos will not stand. The first quarto is demonstrably an inaccurate transcription from shorthand notes; though certainly from an earlier form of the play, and it quite mars the points of the quat-



JOHN M. ROBERTSON, M. P.

rain. The first line runs, not as the Baconians give it, but thus:

"Doubt that *in* earth is fire."

There is really no reason to believe that that line had ever stood in the play. In the "Cogitationes" there is no discussion of any theory that the earth was once a molten mass.

2. But it *does* lay down the doctrine in cap. 7, that sense is *not* necessary to motion. That section begins with the proposition that "The passions (passiones) of bodies which have sense, and of bodies *without sense*, have a great correspondence, except that a sensible body has also a spirit." It speaks of "the attractions of things inanimate," and remarks that "in dead bodies compressions, extensions, corrosions, separations, and the like are concealed in their process, and only perceived in their manifest effects." Thus Bacon had rejected, before 1604, the affirmation he is alleged to have made in 1605.

3. The Baconians have been misled as to Bacon's doctrine of 1605. In the two books of the "Advancement of Learning" then published, there is *no* assertion of the "sense-motion" doctrine. Mr. Edwin Reed, who has manipulated this thesis for the Baconians, merely alleges that in the English edition there is "*no repudiation* of the doctrine," whereas in the Latin expansion of 1623 it *is* repudiated. There is no reason to suppose that Bacon ever held it. In the "De Principiis Atque Originibus," he remarks that almost all the ancients agreed to regard matter "as having the principle of motion in itself," and he comments: "Nor can one think otherwise, unless he plainly deserts experience." Ellis was of opinion that this was always Bacon's position. The theory of the purposive control of the folio, then, is another mare's nest.

4. And this becomes doubly clear when we look at the folio text. *Many* passages found in the second quarto are there excised. The whole episode of Hamlet's comment and soliloquy on the passage of the army of Fortinbras (Act IV, Sc. IV) disappears. In the scene between Hamlet and his mother *twenty-six lines* have been cut out, of which the "sense-motion" is only one. Mr. Reed's thesis is a chimera. The excisions are made either on grounds of taste or—as in the case of the soliloquy—because the act was felt to be too long. The restoration of the lines in modern editions is simply part and parcel of the obviously right system of editing Shakespeare, in this as in the other plays. The analytic editions give the facts.

POINT THIRD.—Dr. Morgan, of course, could not seriously suggest, on his own part, that Bacon or anybody else could have inserted those lines in a previously written play merely in order to communicate to the theater audience a piece of recently acquired geographical knowledge. If Baconians do suggest this, they make out Bacon a fool.

It is an open question whether all of the so-called "additions" to the Folio Othello are not simply passages which had been retrenched in the prompter's copy used for the First Quarto, 1622. That is my own surmise; and in the case of the excision of the "willow song," it is hardly doubtful that the deletion had been made because of a difficulty about getting the song properly sung. In nearly every other case, the omission is a lightening of an over-loaded speech or scene; and this is the probable explanation of the disappearance of the "Pontic sea" passage, which has often been pronounced inappropriate, though Swinburne counted it a splendid afterthought.

On any view, the theory that the passage could only have been penned after the publication of Sandys's Travels is one more mare's nest. Shakespeare could have got it any time after 1601 from Philemon Holland's translation of Pliny's "Natural History." "And the sea Pontus evermore floweth and runneth out into Propontis, but the sea never retireth back again within Pontus" (B. II, C. 97). The proposition is repeated in B. IV, C. 13; and in the same work (as is noted by Mr. Hart in his edition) are the records of the "icy current and compulsive course" (B. IV, C. 12; B. V, C. 32; B. VI, C. 1). Exit Point Third.

POINT FOURTH.—If the Baconians really argue that the scribbling by somebody of the name of Shakespeare on the cover of the Northumberland MS. shows "some relation in the public mind between Bacon and Shakespeare," they have set up a mountain of difficulty in attacking a molehill. They are arguing that a theorem which was never broached till 300 years after Bacon's death by any man of letters was within the cognizance of the public in general; that what was never dreamt or heard of by Milton, Dryden, Pope, or Jonson was so familiar a notion that a random scribbler took no thought of ventilating it. I prefer to hold by common sense, and conclude that the scribbler took one well-known name as he might have taken any other. The alleged "explanation" is a mere postulation of mystery. My "explanation," I should think, has occurred to everybody who sought for one.

POINT FIFTH.—There is an omission on the list: We have no play on Henry III.; and Edward I. and Edward III. are not ascribable to Shakespeare. Some do try to connect him with the last named; but nobody ascribes to him the Edward IV. plays of Heywood. The statement that there is no play on Henry



KLAW AND ERLANGER'S "KISMET" COMPANY IN FRONT OF THE BROADWAY

1, Youna, the Juggler; 2, Harry Sothern; 3, Harold Skinner; 4, William Lorenze; 5, Owen Meach; 6, J. C. Cheviot; 7, Charles Newson; 8, Daniel Jarrett; 9, Nannie Palmer; 18, Henry Stillman, Stage-Manager; 19, Gregory Kelly; 20, Elizabeth

VII overlooks the fact that Ford produced one on Perkin Warbeck in 1634. On the Baconian view, Bacon ought clearly to have written that. Did he? If not, why not? Falling back upon common sense, I should say that he took the life of Henry Seventh for the subject of a history because it was a good subject, and free from the manifold difficulties involved in the lives of Henry Eighth and his children. Finally, his history of Henry Seventh does *not* end at the point where the play Henry VIII. begins. The play begins, rather absurdly, with the Field of the Cloth of Gold (1519), ten years after Henry's accession, and covers another ten years to the fall of Wolsey. That, I should think, hardly represented Bacon's notion of historiography, any more than did the happy-go-lucky methods of the chronicle plays taken over by Shakespeare from his predecessors.

POINT SIXTH.—Judge Phelps's theory is harmless, but worthless. The name of Falstaff was substituted for that of Oldcastle in I Henry IV. as early as 1598; it is on the title-page of the quarto of that year. The reasons for removing the name of Oldcastle were obvious. For the rest, Mr. James Gairdner has shown sufficient reason for believing that the name Falstaff *was* suggested by that of Fastolfe, who "had played the coward" in the tradition.

POINT SEVENTH.—In this case the Baconians have "stacked the cards" very comprehensively for Dr. Morgan. The speech of the Pucelle to Burgundy in I Henry VI., Act III, Sc. iii, is an entirely different thing from the letter of Jeanne D'Arc to the Duke of Burgundy in 1529; and the play here shows no accurate knowledge whatever. Jeanne is made to say that the Duke of Orleans had been released. This did not happen till five years after Burgundy took the French side, which was four years after her own death!

It does not seem worth while, then, to trace the history of the letter. M. de Barante, the historian of the House of Burgundy, can hardly have found it in 1780. He was born in 1782. In the edition upon my shelves—the seventh—he prints the letter in question in his fifth volume, with a footnote, simply remarking that the original is in the archives of Lille. Let Dr. Morgan consult it and he will admit that the writers of I Henry VI. certainly had not the letter before them. They knew from Hall's Chronicle that Charles tried to persuade Burgundy to join him; and they echo some of Charles's expressions in Jeanne's speech. To make her the mouthpiece was in the natural scheme of the play, which makes ducks and drakes with chronology. For that matter, however, Englishmen in Elizabeth's day may easily have heard from Frenchmen that Jeanne tried to persuade Burgundy to change, whether or not the letter was published; though as a matter of fact he did not do so till four years after Jeanne's death, and six after her letter. But that Bacon, had he seen the letter, would have made no better use of it than is done in the play, will be credited by no serious student. The Baconians simply asperse him in seeking to aggrandise him.

POINT EIGHTH.—The expression "golden sleep" occurs in the song which begins the second scene of the fourth act of Lilly's Gallathea, played in 1592. This is anterior to Romeo and Juliet. Still, Dr. Abbott's hypothesis may pass. The other expressions cited are wholly proverbial; the "nail" figure and its application are both found in Brooke's poem on "Romeus and Juliet" (1562); and the "brown wench" parallel is naught.

Point Eight might, I think, have been spared.

POINT NINTH.—This time the Baconians have hoaxed Dr. Morgan very grossly indeed. Joseph Hunter never found any "minute of the occurrence" in question. It is in his "New Illustrations of Shakespeare," published in 1845, that he deals with the subject. What he does is to point out (I, 256) that in Monstrelet's "Chronicle" there is a passage, overlooked by previous commentators, which has a slight bearing on Love's Labour's Lost. It is to the effect that Charles of Navarre once came to Paris and received from the King a gift of the Castle of Nemours, with some territory which was erected into a duchy. At the same time he renounced his own lordship in France, upon condition that the King engaged to pay him 200,000 crowns with the Duchy of Nemours. That is all. There is not a solitary word or hint about the King sending his daughter to Navarre or anywhere else. And the name Boyet is *not* mentioned in that connection. Hunter simply suggests that the names Longaville, Berowne, or Biron, Dumain, and Boyet were probably derived from the names Longueval, Beauraine, *Dunois*, and *Boys*, which happen to occur in Monstrelet's "Chronicle"—a place where an Elizabethan would naturally look for French names. By what kind of person was this molehill of suggestion worked up into the mountain of fiction submitted to Dr. Morgan?

As to the "courtly manners" portrayed in Love's Labour's Lost I must speak with diffidence, not knowing how to check the assertion. But I am not conscious of any difficulty in the matter. I have always been of opinion, inasmuch as Shakespeare *demonstrably* adapted or collaborated in nearly all of his early plays, that he had done so in the two cases in which the evidence for the process is not forthcoming—to wit, this play and the Midsummer Night's Dream. In these cases he may either have worked over a previous play or adapted somebody's sketch. For Love's Labour's Lost he may well have had hints from his patron, Lord Southampton. But the knowledge of French history shown in the play is really of the slightest. As Hunter points out, it errs in making Ferdinand become King of Navarre by the death of Charles. How came the all-knowing Bacon to know no better than that?

Finally, if the mere portrayal of courtly manners, etc., is a tower of strength to the Baconians, why did they so grossly falsify Hunter's statement?

POINT TENTH.—1. In my book on "The Baconian Heresy" (p. 539 sq.) I have dealt with the question of Shakespeare's non-publication of his plays collectively. The essential points are that the "good text" quartos *were* authorized publications; and that Shakespeare, knowing how much of other men's work was left in many of the others, could not have contemplated a complete edition without rewriting those plays, which for a man in shaken health would have been a most formidable task.

2. There is absolutely no justification for the statement that in 1623 there was "no demand for a collected edition." The folio seems to have sold well enough; and players and publishers had means of knowing whether it was likely to sell.

3. The actor-partners would *not* require to buy up the copyrights, having never parted with them. If Bacon, however, were the author, he *would* have had to buy up the rights unless he had protected himself by a written deed—a suicidal course if he wished to keep his authorship secret.

4. The decisive answer, however, to the usual proposition that he brought out the plays is the fact that, while the "Novum Organum" is carefully printed, the plays are printed with an exasperating carelessness, which to this day leaves us with unsolved textual problems.

5. In substituting the theorem that Bacon might bring out the plays in Shakespeare's name in order to rid himself of danger from a "possible rumour or suspicion" of having written them, the Baconians put themselves, to my thinking, in a worse position than ever. No trace of any such rumor or suspicion exists. But if he [Bacon] *paid the bill*, he would simply be arousing wonder and inquiry.

6. The points made as to Ben Jonson are beside the case. To assume that he lent himself to such an unparalleled fraud as that alleged, is to create an enormously harder problem than any arising in connection with Shakespeare.

7. In this connection I would finally refer to the chapters in which, after repelling the Baconian case, I put the case against. The Baconians have been answered. Let them answer the counter-case.

POINT ELEVENTH.—The impreso case breaks down at the first check. The record of the Rutland payment does *not* name "Mr. William Shakespeare," but simply "Mr. Shakespeare." As has been shown by Mrs. Stopes, and as I noted in my book, there is written record of a Mr. John Shakespeare—presumably a cousin of the dramatist—who made ornamental bits for the court and the aristocracy, often with elaborate and artistic gold-work upon them. The only intelligible theory of the payment is that Burbadge did the design, and that this John Shakespeare did the metal-work. There was nothing else in an impreso for which to pay. Is it to be supposed that two guineas were paid for a motto?

The point as to the signature in the Mountjoie case is dealt with in my book. On this head I would finally invite anybody to make an inspection of the handwriting and the signatures of Napoleon—to cite no other. On the principles of inference applied by the anti-Stratfordians, Napoleon was an illiterate rustic. And as Mr. Spedding testifies that Bacon up till 1603 wrote a "hurried Saxon hand full of large sweeping curves, and with letters imperfectly formed and connected," it is not clear how the Baconians help their case by the negative argument from script.

As to Shakespeare's being in London in 1612, where is the difficulty? Halliwell-Phillipps expressly put the view that Shakespeare did not retire to live permanently at Stratford in 1613. But, even after that, he might well return at times to his old lodging in town.

In sum, the eleven residual problems put by Dr. Morgan easily yield to investigation, and create no difficulty whatever for the Shakespeareans.

THE STAGE FOR GIRLS

"I often have been asked if I would allow my daughter to become an actress, and I have said yes, if she showed a distinct talent for acting," said Sarah Truax, star of The Garden of Allah, in a recent talk before the Rotary Club of Peoria, Ill.

"Not a mere liking," she said, "but the sort of talent that persists in spite of hard work and failure and discouragement. I would encourage her to be an actress just as I would to be a doctor, a physician, or a lawyer, or an artist in any other branch. I believe in work; work is necessary for women. They must have activity to keep them mentally alert and young and attractive for their families and their friends.

"A son I would advise differently. If my son wanted to go on the stage I would discourage him by every means in my power. Curiously, the life on the stage seems to have a different effect upon men than on women—they lose a certain sense of responsibility as citizens. I don't mean by that that there are not many fine men in the profession. Men of families, home-builders and men of great responsibility, but the rank and file of them are not of that character.

"There is hardly a woman in the profession who is not supporting a mother, a father, or a sister or a brother.

"In conclusion, I would suggest to any fathers with daughters who want to act, that they help them by every means in their power. Acting means more than people generally understand, means a general physical equipment, dancing, fencing, voice culture, gymnastics of many sorts, a knowledge of history, good literature, poetical, and dramatic. So if your girl wants to go on the stage and shows a real talent for it don't make it necessary for her to sneak to it; give her your support and encouragement."

WYNDHAM'S MEMORY IMPAIRED

It has been stated that Sir Charles Wyndham is, at 77, studying a new part, and will appear in it, in a comedy entitled Nobody's Widow, at the New shortly. With all due admiration for this wonderfully young old gentleman, says the London *Sketch*, I don't think it will come off! He was studying that part more than a year ago at Monte Carlo, and getting a friend of mine—herself a widow, but somebody's—to hear him repeat the lines, but his memory failed him throughout the "lesson"; and he himself, after the trial, said most emphatically that he would never attempt a new part again. Of course, I hope he may; but I don't think for a moment that he will.



THEATER IN DENVER. PRODUCED AND MANAGED BY HARRISON GREY FISKE.

10, Genevieve Dolaro; 11, A. L. Flynn, Business-Manager; 12, Otis Skinner; 13, Grace Hampton; 14, Mirie Maddern; 15, Richard Scott; 16, Willard Webster; 17, George Gaul; Becket; 21, Lottie Dewey; 22, R. Morrison; 23, Kismet.

MADAME CRITIC

I HAVE always admired Margaret Anglin both as an actress and a woman, but I must say that, since her recent engagement here in Shakespearean comedies I admire her still more, for the odds against her venture were, in the beginning, certainly not encouraging to ambition.

Not that New York doesn't like Miss Anglin. It does. But, there's that much-abused William Shakespeare to be considered, and we have all been told so oft of late that New York simply won't have him. Consider the Forbes-Robertson and Faversham engagements, to say nothing of Sothern and Marlowe. Where some of the people who attended the performances came from I would like to know. I didn't suspect them to be New Yorkers. Often at the matinees I looked around for the peanuts and stick candy—they seemed so essential to the occasion. When I heard those wonderful lines leap sonorously to the last rows of empty seats I thought they must have echoed back to the mouths of the actors to dishearten them.

Then came Miss Anglin. "What is she thinking about?" demanded an actor of my acquaintance. "Does she love to waste money? Fancy Shakespeare at this season of the year when people want to be amused!" But Miss Anglin showed them that she could make Shakespeare comedies amusing as well as interesting. She defied the elements and all the discouraging predictions of her well-wishers. And she won out. She dared to present scenery that depended upon coloring, instead of solidity and reality, for effect. A painted drop served just as well for the setting of certain scenes as an ornate Belasco antique-treasures display.

I asked Miss Anglin about her plans for next season, and she said that she intends to give Shakespeare for two weeks only in New York during the Springtime each year. Shakespeare's birthday will hereafter find her in New York in a Shakespearean play. She expects to do modern plays, too, and will have quite a repertoire. "I have tried," said Miss Anglin, "to reach the happy medium between the traditional reading of Shakespeare and the colloquial. There are the two schools of Shakespearean adorers to appease—not a particularly easy task."

Panthea is supposed to be a strange creature, and she lives up to her reputation. As a fascinating woman she has the interest of the audience from the moment of her entrance, but she is fascinating, despite some curious drawbacks. Before she appears we hear the other characters talking about the dreadful wreck of the steamer off in the storm somewhere, and they discuss their prospective share in aiding the survivors. The audiences picture those unfortunates as a heart-sick, pale, wet-haired lot. What is our surprise when Panthea, who is brought on in somebody's arms and deposited in an armchair by the fire, looks as though she had just emerged from some Fifth Avenue beauty shop.

I felt quite sure that her face had been perfectly massaged and made up, her abundant tresses arranged by an expert, so that not one hair would prove wayward, while her fingernails had not known the touch of salt water to mar their pinkness.

Also, Panthea's perfect-fitting Princess dress had not one wrinkle, and it and the *wet* cloak, of which some one spoke, were both as dry as bleached bones in an oasisless desert.

But Panthea shuddered convulsively and shivered by the fire for a long time after her entrance. When it was mentioned that she was an escaped prisoner I did not catch the fact that she was a political refugee. I merely supposed that she had helped herself to a piece of lace and a string of beads. Accordingly, the plot did not immediately thicken for me.

Petrova is undoubtedly a clever actress with a wonderful face and figure. She also gives vent to the most thrilling series of screams the stage has known for many seasons past. When I listened to Petrova's screams it suddenly dawned upon me how out of fashion screams have become—perhaps for the reason that everyone is not so gifted in the art. I have never seen a more startling scene than the big one at the close of the third act, when electric light globes and wine glasses were broken with utter disregard of the cost. I wondered why Petrova dressed Panthea in the out-of-date mermaid, scaly, scintillating type of gowns affected in times gone by by the really wicked adventuresses who used to twine themselves against the tables of mantel-pieces and try to look devilishly alluring as they smoked the wicked, wicked, little cigarette—the former *dernier cri* in abandoned womanhood.

I couldn't quite make out the last act of Panthea. Somehow I received the impression that some well-meaning friend with a light heart said to the stage-manager, "you should make these people happy, somehow." And that's the way the play ended—*somehow*.



Strauss Peyton K. C.

SARAH TRUAX IN "THE GARDEN OF ALLAH."

It wasn't a satisfying end. In fact, it proved a terrific let-down after the big scene. I felt like saying, "Oh, why did we wait for the concert!" The Yellow Ticket was certainly an inspiration to the person who suggested a Siberian future as a solution for the loving pair.

I went to Omar, the Tentmaker, again last week. This is the first time I have seen the play in its entirety. I must say that I enjoyed all of it, with the exception of the final scene. I haven't had a chance yet to ask Mr. Tully why he chose to end the play as he did, but I know that I am not alone in my objections to Omar and his little Shireen as an aged pair, who, if they were to walk about that exquisite garden, would be compelled to use canes.

It seems to me that Omar had enough troubles without adding old age to them as a final impression. I, for one, would have liked to carry away a picture of the lovers as still possessing a flicker of youth and beauty. Why did Mr. Tully so lightly skip over the years to the bearded, scant-locks period? That rose garden, the scene of love and dreams, lost much of its charm as a background for decrepitude. The garden was still young, the roses blossomed as luxuriantly as ever—but, alas, Omar and his Shireen! No leaning against each other's wrinkled cheeks could restore poetry and romance to the reunited lovers.

I wish Mr. Tully would turn back the years and show us Omar and his Shireen happy soon after they have again found one another. Then we could imagine them as happy in their declining years without the stern reality of a tableau.

The trick of memory is a wonderful thing.

Frequently I have heard non-professionals ask how players acquire the habit of being word-perfect in their roles. It is seldom that an actor sticks in his lines, although at times he will misplace words before he becomes at ease in his role.

At the opening performance of A Pair of Sixes I cordially wished a prompter might be found. For a moment I held my breath, fearing for the safety of the play. That veteran comedian, Frits Williams, who has saved many a situation by his ready-thinking powers, was sailing along beautifully in a long speech, which was the backbone of the plot.

His lines rolled along easily as he appeared perfectly at home in the part. The two main characters of the play sat listening to the plan he was unfolding.

Suddenly Mr. Williams came to a stop. The silence was so impressive that it seemed to last for minutes instead of seconds. The audience heard Mr. Williams say to the actor at his right, "Give it to me," but alas, there came no reply. The player in question was doing his best to keep a sharp rein on his own lines. How Mr. Williams ever survived the nervous tension is a mystery.

Suddenly he plunged into some lines. Whether he manufactured or remembered them I don't know, but it was evident that he had found himself. Strange to say, he did not forget again, but the little episode should be a warning to managers to be prepared in the future for similar experiences. Suppose some actor without Frits Williams's self-control had had the role? He might have been overcome with nervousness, and the plot and play would have stopped right there. I am sure I could never have picked up the threads as did Williams.

I dislike seeing a prompter's box on the stage, or to catch sight of a man in shirt sleeves holding a book in the wings; but I do think American actors are entirely too courageous on such eventful, nerve-racking occasions as first nights, and we would all feel better if we knew that a prompter were secreted somewhere.

MADAME CRITIC.

If Ibsen too frequently depicts pathologic states, is it not the fault of his epoch? Few dramatists have been more responsive to their century.—JAMES HUNEKER.

There can be no tragedy without a struggle; nor can there be a genuine emotion for the spectator unless something other and greater than life is at stake.—FERDINAND BRUNETIÈRE.

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ADVERTISEMENTS

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SHAKESPEARE'S VOGUE ABROAD

SIR JOHNSTON FORBES-ROBERTSON recently, in an article in the *Century Magazine*, entitled "The Theater of Yesterday, To-Day and To-Morrow," questioned the accuracy of a statement of Mr. HENRY ARTHUR JONES regarding the comparative popularity of SHAKESPEARE'S dramas in Germany and England, a statement in which Mr. JONES claimed that the Shakespearean plays were far more often played in the latter country than in the native country of the great dramatist. Perhaps, to put the point more accurately, the English actor sought to weaken the force of Mr. JONES'S assertion by analyzing it and attempting to show that the popularity of SHAKESPEARE in Germany is more apparent than real. In his own words:

All these productions of Shakespeare's plays in Germany, to which HENRY ARTHUR JONES refers in detail as an apparent proof of their superiority, are not given merely because of the public demand, but for the reason that the municipal or State-subsidised theaters must justify their existence by the constant production of the classics. This is right and fitting, for the public should be helped to an interest in the best of the drama; but, at the same time, I learned during my own tour of Germany that many of these Teutonic revivals of Shakespeare were often played to comparatively empty benches.

FORBES-ROBERTSON visited Berlin and played Hamlet in that city in 1898. That was sixteen years ago; and so far as appears from his biography, the distinguished English actor confined himself to the German capital.

What changes may have taken place in sixteen years is a matter of some consequence. Without seeking to trace these, we have data for 1914 which tends strongly to support the contention of Mr. JONES. As a straw indicating the Shakespearean vogue in the Fatherland, it may be mentioned that the German Shakespeare Society has arranged with nearly 100 theaters in German-speaking Europe to produce SHAKESPEARE plays on the night of April 23. Will England, with all her colonies, and the United States included, so honor the poet's memory on the occasion of the three hundred and fiftieth anniversary of his birth?

Professor ALOIS BRANDL, Dean of the English Faculty of the University of Berlin and president of the Shakespeare Society, in speaking to the New York *Times* correspondent, said:

The Bard of Avon may be said to be at the zenith of his popularity in German-speaking Europe at the present moment. The Deutsches Theater of Berlin has scored an entirely unprecedented record by producing a Shakespeare repertoire practically night after night, for the last six months, to sold-out houses, without an exception. The cycle, which is the greatest of all of MAX REINHARDT'S successes, will fill the theater until the end of the season in June. Nothing more eloquently testifies to Shakespeare's hold on the German imagination.

SIR HERBERT TREE once observed that Germans considered Shakespeare a literary Heligoland—something which once belonged to England, but had been taken over by us. We do not know but that he was right. Certainly the Elizabethan poet is to-day in the enjoyment of much more honor in the Fatherland than in his own country. We have about 1,500 performances of Shakespeare plays annually.

SUNDAY PERFORMANCES

Mr. EDWIN ARDEN, Mr. HOWARD KYLE and one or two other prominent players expressed themselves plainly in opposition to Sunday performances at the Church Alliance symposium recently.

We do not know whether we may take their utterances on the subject as a criterion of the general sentiment among players, since they can hardly be said to be on all fours with the rank and file of the profession.

We are more directly concerned with those who actually need employment, and with managers in cities where Sunday performances have been given under public approval, if not under legislative warrant, since the first theater opened its doors.

We do not attach much gravity to Mr. GREET'S argument that the manager of a Hurly Burly Girl show would probably play to a house three-quarters full, while another presenting The Lady of Lyons would probably have a house only one-quarter full. The same proportion would doubtless hold for Monday and every other night in the week, and in spite of intimations about there being "only one kind of public that wants Sunday performances." SOTHERN and MARLOWE, Mrs. FISKE, FORBES-ROBERTSON, or any other first-class attraction, would certainly muster and play to audiences on Sunday as select and large as those of any other night in the week.

It is to be regretted that actors should have to forego their leisure and rest one day in the week, as Mr. ARDEN feelingly pointed out; but the same sort of concentration and about the same amount of temperamental force is expended by the average editorial brain, forced in most cases to perform its professional functions on Sunday as well as any other day. The objection that players are expected to give extra work without extra pay, is a matter of adjustment, largely in the hands of the Actors' Equity Association.

The question appears to us to be apart from such considerations. The vital issue involved is how theatrical interests generally would be affected by prohibitive Sunday legislation in communities where Sunday performances have been a recognized factor of public diversion for generations.

MARRIED COUPLES IN PROFESSION

Editor DRAMATIC MIRROR:

SIR.—I have read with a great deal of interest the letter headed "Who Will Answer This?" and signed "Ambitious," that appeared in your recent issue.

While I cannot answer the why for other managers, I can speak in praise of a certain manager in my own city, who is not averse to having married couples in his Summer stock companies. Last season there were three. I shall not mention names; the reputation of the house and its excellent Summer stock companies and productions are "theatrical history."

It will give me great pleasure to know that "Ambitious" and his wife—it pleases me to imagine the writer to be a man—have been rewarded for their desire to "live good, clean lives, their hearts centered in their ambition to succeed together."

CONSTANT THEATREGOER.

WASHINGTON, D. C.

Editor DRAMATIC MIRROR:

SIR.—Anent the inquiry, Why married people are undesirable in companies, here are a few managerial reasons, learned through bitter experience:

Firstly, two people are rarely of equal value to a manager. A woman may be worth treble the joint salaries, and the man not worth his salt; or, given equal ability, it is difficult always to place them to advantage in one company. Say, the woman is an ingenue, her husband an eccentric character man; she may happen to be peculiarly fitted for the lead with the star, himself an eccentric character man. There is no place for her husband, or, having fitted them into their respective lines for the season, their private lives may be so inharmonious as to be a disturbing element in the company.

Impossible? Not at all. Give them a big scene in your play, and a time comes when their personal feeling supersedes their business judgment. They go on the scene, mutually determined to show each other how little result they can get for their work alone. The act falls flat, and the following week the "big town" correspondent sends in his report, "fair show." Two weeks later the company plays "little town," where the correspondent, having dutifully read the recent report, and having had the way to Knockville pointed out to him, sends in his report "poor show," and big little town, reading that report, says: "If that my town thought the show poor, it must be punk." The New York correspondent is often a local newspaper man, whose sheet reaches a dozen surrounding towns, his opinion is accepted, and your attraction is dead, for that territory, at least.

Meanwhile, the poor road manager, analysing his company (with domestic differences adjusted) swears vengeance upon the town correspondent, when he counts decreasing receipts.

But, "we are not like that," the fair inquirer declares. Possibly not. We had the joy of having one married couple with us for six years once. They have been eight years with the manager who followed us. Their engagements, filling a time of eighteen years, have been under only three managers, but such people as these are like angels' visits—almost never realised.

However, given ability, family harmony, congenial parts and everything that would seem to eliminate the difficulty, your married people can still be managerial pests. Jealousy, personal or professional, with or without cause; a tendency to take up each other's quarrels—a company does not exist where some one's nerves have not twitched wrathfully during the season at the touchiness and general "unfitability," if I may coin the word, of the married couples.

But, mostly, it's a question of unequal ability, and the manager finds himself paying a salary, and often a very good one, for deadwood.

No, lady fair, if you want your engagement in New York, you will have to wait until your good actor ceases to marry the brainless doll, the great actress laughs at the more handsome male, and the commercial manager (God bless him) has reduced Art to small letters, and ceases to demand value for value received—when your married man and woman doff their private relations with their smoking jacket and kimono and enter the theater simply as co-workers, working with the manager—until then managerial hands ascend solemnly heavenward, and managerial voices acclaim: "Not for mine!"

Yours very truly,

MARY ASQUITH.

Editor DRAMATIC MIRROR:

SIR.—In answer to "Ambitious" query in THE MIRROR pleading a reply as to why managers in New York will not sign married couples, I am interested enough to answer you because of a similar experience, and the same object you have of keeping side by side with my husband. I reasoned it out and succeeded. I found that when I approached a manager I applied for a single engagement, and when signed I figured I had the thin end of the wedge in; then I asked what he could do for the other half. He, as a rule, replied, "Nothing just now," but would do what he could later on. That was enough for me. You see, I was working on the half loaf plan; it's a good one. I told my husband then to get what he could jobbing about, which he did. I watched all the openings whilst working along and never failed to remind my manager of his promise for my better half. I kept at it. At last I landed, only waiting a few weeks. Now we are together and have been for two seasons, and there is no reason why couples cannot keep together. I know several in the business.

I offer you my plan, but remember, you, like me, may be compelled to sacrifice your ambitions for your ideal life. I have refused three fine offers; one a three year contract with the A. H. Woods forces, also vaudeville offers from the Keith people.

EVELYN WATSON.

Malley-Denison company, Savoy Theater, Fall River, Mass.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players, whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

M. BLAKE, New York.—Lou-Tellegen is not playing at present.

T. J. M., New York.—Beatrice Morgan is still among the living, we are glad to state.

J. K. LEYS, Mt. Vernon, N. Y.—Valli Valli was born in Berlin. Her father's name was Knust.

O. H. WHITMAN, Buffalo, N. Y.—Mabel Howard has retired from the stage and is living with her mother in Cincinnati.

F. W. B. AMBLER, Roanoke, Va.—No one posed for the Peter Pan statue erected in honor of J. M. Barrie in London. It is purely fanciful.

L. A. S.—Julia Dean's first appearance in road play was with Joseph Jefferson in Rip Van Winkle. The lady is not playing at present.

ARGUER, Washington, D. C.—Edward Harrigan appeared in a play entitled Under Cover in 1903, at the Murray Hill Theater, New York.

A. ROY SILLMAN, Philadelphia.—We do not know the present whereabouts of either Miss Ainslee or Mr. Whiteman. Miss Huff has returned to the Poli Stock in Baltimore, after recovery from illness.

E. H., New York.—If you will be exact as to the sort of information you desire about Frederic Eric and that has to do with his professional career, we shall try and furnish it. As to his private life, that concerns neither THE DRAMATIC MIRROR nor the public.

L. M. THATCHER.—1. Paul McAllister is now playing in stock. 2. Blanche Bates played Cigarette in Under Two Flags at the Garden Theater about the same time that Ralph Stuart was leading man in stock at the American Theater. He was not in the cast with Miss Bates. 3. You should ask direct of the parties concerned, as we do not answer inquiries of this character. However, we can tell you that Mr. Daniel Frohman is not married. 4. Will try and ascertain who was Adelaide Keim's leading man at the Metropolis Theater and publish it later. 5. Cecil Spooner made her debut as a star Dec. 1, 1903, in My Lady Peggy Goes to Town, at Daly's Theater on Broadway, New York. Blanche Bates was then already a recognized star. 6. The Price She Paid was never seen on Broadway. It was done at the Metropolis Theater, Bronx, June 17, 1912. 7. If Richard Sterling played with Cecil Spooner, it was certainly not in recent years. 8. Edna May Spooner in private life is Mrs. Behrens.

EDWARD E. VORNDRAM, Pittsburgh, Pa.—The First Violin, played by Richard Mansfield, was a dramatisation of Jessie Fothergill's novel of that name, made by J. I. C. Clarke and Merridan Phelps. It was in four acts, with the following cast: The Grand Duke, Francis Kingdon; Count von Rothenfels, Benjamin Johnson; the Countess Hildegarde, Helen Gliddon; Herr von Fra , Joseph Weaver; Eugen Courvoisier, Richard Mansfield; Sigmund, Miss Morrison; Friedheim Helpen, Arthur Forrest; Karl Linders, A. G. Andrews; Herr von Pappenheim, William Courtenay; Jager zu Rothenfels, Thomas Hunter; Professor Sebastien, William N. Griffith; A Railway Official, Mr. Graham; Herr Boudelweis, Cecil Butler; Herr Singfest, Mr. Dwyer; Herr Krausgrieg, Mr. Bouchard; Miss Hallam, Annie Alliston; Merrick, Miss Cummens; Fraulein Anna Sartorius, Olive Oliver; Miss May Wedderburn, Lettice Fairfax; Fraulein Schults, Miss Marsh; Fraulein Schmidt, Annie Clarke; Clara, Bertha Blanchard.

Personal

ANGLIN.—THE MIRROR'S handsome cover this week shows Margaret Anglin as she appears in the character of Rosalind in As You Like It. The picture is from a photograph by White.

BRENON.—One of the innovations promised for next season at the Century Opera House is a complete set



MR. EDWIN H. CURTIS.

of new English librettos by arrangement with Algernon St. John-Brenon to make translations of Romeo and Juliet, Carmen, Mignon, Lucia di Lammermoor, and Flotow's Martha. Mr. Brenon is already known for his versions of Jean Nougues's Quo Vadis, of Erlanger's Noel, Hans, Joueur de Flute, Franchetti's Christoforo Colombo. He has been for seven years editorial and general writer and reviewer of opera, under William Eugene Lewis, on the staff of the *Morning Telegraph*. He has recently completed for Mr. Pasquale Amato and Mr. Corradetti a version of the one act, Il Campanello, by Gaetano Donizetti.

CURTIS.—Mr. Edwin H. Curtis is at present filling a very successful fifty-two weeks' contract as stage director at Poli's Theater, Washington, D. C. Previous to this he served in the same capacity at the Columbia Theater, Washington, for four seasons. His other engagements include the Harry Davis Stock company at Pittsburgh, Vaughan Glaser company at Cleveland and Omaha, the Orpheum Theater, Jersey City, etc. His services are always in demand, which speaks for the splendid results he obtains in his work.

HARVEY.—From all accounts, the Canadian tour of Mr. Martin Harvey is proving highly successful. The English actor has been entertained at public luncheons by the members of the Canadian clubs at practically all the towns which he has yet visited in the Dominion. The Canadian Club is an institution organized to further public and imperial spirit among its members all over the Dominion, and their luncheons are usually followed by an address given by the guest of the occasion. Mr. Martin Harvey has usually taken for his subject, The Drama and Empire. The Only Way and The Breed of the Treshams have played to larger attendances than in the history of either play. Mr. Harvey's visit to His Majesty's Theater, Montreal, broke all previous records, not even excepting the visit of Madame Sarah Bernhardt a short time ago, and the visit to Toronto was so successful that the house could well have been filled twice over during the last five nights of the engagement.

ROMANS.—Loyalty and devotion find occasional recognition, as instanced in the case of Mlle. Colonna Romans, of the Theater Francais, Paris. She was the faithful friend of Mlle. Lantelme, the last wife of the late Alfred Edwards, founder of *Le Matin*. When M. Edwards's will was opened it was found that he had bequeathed to Mlle. Romans the residuum of an estate amounting to about $1,200,000.

SHAW.—It is no secret that Mr. George Bernard Shaw has ambitions in the way of writing a comic opera.

VALLI VALLI.—Says the London *Era*: "I hear of the approaching marriage of the youngest Miss Valli Valli, one of a clever trio of sisters who owe all their musical education to their aunt, Mrs. Joseph Watson, the widow of the recently deceased Mr. J. Watson, the Paris correspondent of Reuter's."

THEATRICAL CRITICISM

(S. Morgan-Powell in Montreal *Star*.)

The DRAMATIC MIRROR is publishing some interviews with New York dramatic critics which contain much interesting matter, and which serve to explain much that frequently puzzles the unsophisticated reader of dramatic criticisms in New York papers. This week's interview is with Mr. Burns Mantle, dramatic critic of the New York Evening *Mail*, and in it he says some rather curious things.

For instance, Mr. Mantle thinks that the first essential for a dramatic critic is that he should be a good reporter. He estimates that ten per cent. of the average newspaper reading public read the reviews of dramatic performances. He thinks that until "flippant—I hate the word, but that is what they call it—criticism came in, criticisms were not generally read." He apologises for "light" criticism on the ground that the public want it, and will not read the other kind. And his ideal critic is "a combination of George Bernard Shaw, Arthur Wing Pinero, and George M. Cohan—authorities on literature, dramatic technique, and what the public wants."

It is only reasonable to assume that Mr. Mantle, in expressing these views, is voicing the belief of a large percentage of the theatergoing public—of New York. His attitude also serves to explain why certain New York papers send reporters to write up the theaters, instead of critics. But how Mr. Mantle can urge the necessity of being a good reporter, as paramount, passes my comprehension, unless he wants, as dramatic criticism, the kind of thing the average reporter—good reporter—would write.

The best dramatic critic of my acquaintance was a shockingly bad reporter. I have never known any good reporter who was a good dramatic critic. The facility for scenting out and presenting in a reasonable form news of the day has not the slightest relation, so far as I can see, to criticism of a dramatic performance.

But, probably Mr. Mantle has in mind the attitude—the mental attitude—of the average good reporter. Even that would not serve the reporter in judging a play, unless he possessed other special qualifications. There can be no doubt that some of the New York critics do approach a theatrical performance in the reporting spirit—with the result that the public gets "reporting" results. I doubt, however, if this is any more harmful—or any less useful and informing—than the flippant criticism in which it is the fashion for so many dramatic critics to indulge.

Mr. Mantle says he hates the term "flippant," and prefers "light." But "flippant" is the more appropriate; certainly the more accurate. One can hardly take up a bundle of New York papers after the premier of a play without finding half a dozen articles written in a vein of deliberate flippancy. The desire to turn a witty phrase is too often evident. That it militates against fair judgment in many instances will not be seriously denied.

One may cordially agree with Mr. Mantle that too heavy a style of criticism is not likely to commend itself widely to the newspaper-reading public, but from a heavy style to a style intentionally flippant is too far a cry for fairplay or commonsense. Mr. Mantle himself admits that "the style" is "frequently given too free a vein." That is a considerable admission, which probably contains more than appears on the surface.

But why should the ideal critic consider what the public wants? He is not concerned in what the public wants. He is concerned in judging performances of plays in public upon the stage. If he is going to consider any performance from the point of view of "what the public wants," then fairplay to the dramatist and the actors becomes a secondary consideration. This consideration by the dramatic critic of what the public wants may suit the New York public as a whole, though it cannot appeal to the cultured New York playgoer any more than to the cultured playgoer anywhere else.

After all, perhaps, the key to Mr. Mantle's stand may be found in his remark that "there are perhaps a dozen dramatic critics in America . . . . but there are six or seven thousand professional playgoers." One wonders who the solitary dozen may be.

RARE SHAKESPEARE BRINGS $810

A copy of the third edition of "Mr. William Shakespeare's Comedies, Histories, and Tragedies," London, printed for Philip Chetwinde, 1663, was the most valuable item in the sale of four properties at the American Art Galleries, New York, April 3. It was described as belonging to "a gentleman residing in London." It is in binding by Pratt. Shakespeare's portrait, engraved by Droeshout, is on the title, with Ben Jonson's lines on the page opposite, in facsimile. It is one of the few copies of the first issue of this edition in which the portrait is impressed at a slanting angle, with the verses of poetry opposite. It contains the usual errors in pagination, but not the doubtful plays. It measures 8⅛ inches by 12½ inches.

Bidding for it was spirited. The chief competitors were F. W. Morris and Gabriel Weis. The former obtained it for $810.

Prominent Critics

Among the well-known theatrical critics of the larger cities, Herman L. Dieck, of the Philadelphia *Record*, is read and highly esteemed by a large clientele of readers and members of the profession. He is a young man of good judgment and fluent style, who expresses himself conservatively and interestingly



HERMAN L. DIECK, *Ellis, Phila., Pa.*
Dramatic Editor Philadelphia *Record*.

about current stage events, and shows a sincere devotion to the best standards in drama and acting.

Mr. Dieck is also the musical critic of the *Record*. He is a graduate of the University of Pennsylvania, and has been connected with the *Ledger* and *Times* of his native city. He has been in his present editorial position since the Spring of 1906.

MORAL TORONTO

The moral supervision of the theater in Toronto is in a very curious state at the present time. Every entertainment is subjected to the inspection of two censors who focus their intellects on each episode, and try to ascertain by careful introspection whether their souls are becoming perverted, and hence, whether the souls of others—perhaps, more soulful persons, are likely to be smirched. Usually they suggest some changes which the management is compelled to make. After that the police casually drop in to see whether the censors have done their duty. But this is not enough to keep the shine on public morals!

On top of all this, the famous Committee of Forty, of which the much advertised Rev. John Coburn and his clerical associates of similar caliber, are the ringleaders, steps in and attempts with much zeal to censor both the censors and the police, writes Mrs. W. M. Davidson in the *Calgary Albertan*. This was the organization which stirred up all the rumpus about that play Deborah, which was "tried on the dog" in Toronto last Spring. Certain members of this committee now propose to seek the cancellation of license of a prominent theater, which housed a burlesque entertainment last month. The theater in question has presented more plays of Shakespeare this season, than have ever previously been seen in the course of a single year in that city, and the general order of the entertainment there has been from a moral standpoint, at least, of a higher order than usual. The management has almost entirely sidestepped the superfluity of sex-dramas, which have overflowed the stage of New York this season. According to the critics the burlesque in question was boisterous, but not nasty, and a number of the extremely pretty show girls displayed their two legs, and all the graceful curves of body with which nature had endowed them. The ministers did not approve, and they are striving to make out that the theater is technically a "disorderly house," and to have it closed for the remainder of the season.

Toronto must be a very bad city at heart. They have been loudly reforming it for the last decade and it still remains the city where unescorted women are subjected to more offensive "mashing" than anywhere else in Canada.

A successful actress must have a good heart and the three I's—Imagination. Independence and Industry.—ELLEN TERRY.

On the Rialto

Now somebody is declaring that Olga Petrova is from somewhere out West.

Manager Ed. Elvin is again at his work, after several months spent at Prescott, Arizona, in search of health.

From the multiplicity of the expert tango dancers about town it is obvious that the tango is one of those difficult arts which can be learned by any body with ease.

Hilda Englund, and not Hilda Heilstrom, will play Mrs. Alving in Ghosts, as announced in the notice of postponement of the play. Miss Heilstrom is playing Miss Englund's former role in Things That Count at present.

Martha Hedman is appearing in London in the new Sutro play, The Two Virtues, with Sir George Alexander. The new play is encountering a divided front among the critics. It appears to be rather slow-paced and largely dependent on Sir George's fine acting to inspire interest.

New York newspapers, in their accounts of the domestic comedy-drama of Raymond Belmont and his wife, Ethel Lindner, whom he deserted ten days after marrying her, persist in referring to the woman as "known on the stage as Ethel Loraine." As a matter of fact, she is not known as such at all, excepting in the newspapers, and never was on the stage.

The Little Theater has now acquired an orchestra. It is the Little Theater Quartet, and plays between the acts, in the auditorium. However, those who frequent the tea room and partake of coffee and sandwiches or tea and cakes at intermissions must dispense with the music, unless, perhaps, Mr. Ames arranges to have another play down there.

John Mason is acquiring fame as a host only second to his reputation as an actor. At his Bayport place, last week-end, he entertained a large house party in celebration of the birthday of his friend, Jack Devereux. Among the guests were, besides Mr. Devereux, Macey Harlam, E. F. Wilson, Regis H. Post, Antonia Moreni, Edith Luckett, Marguerite Leslie, Eva Condon, Maude Monroe, Mrs. J. L. McBirney, and Mr. Abrams, who is known in Bayport society as the scientific farmer. Mr. Mason's large studio building, which is separate from his house, was dismantled for the occasion, in order to permit of dancing.

Mr. Robert Mantell has voiced his protest against Mr. William Faversham representing the American actor at the Stratford Shakespearean Festival, because he says Mr. Faversham, like himself, is not an American, but a native of England.

As we understand the invitation extended to Mr. Faversham to participate in the Stratford celebration, it was directed to him because as an actor whose success has been won in the United States, he has been identified with the promotion of a Shakespearean production which happens to have attracted unusual attention on both sides of the ocean, and which is ready to be shipped intact to Stratford without special preparation.

Mayor Mitchel has taken official steps to see that the three hundred and fiftieth anniversary of Shakespeare's birthday is fittingly observed by the City of New York; but as yet THE MIRROR has seen no evidence that the actors are doing anything to honor the memory of the greatest man of their profession. The only one heard of as doing anything at all worthily in that direction is Ben Greet, who presented Shakespearean plays to the poor children of six of the public schools last week to capacity audiences at 10 cents, and in some cases at 5 cents, a head, playing to as many as 1,520 in the audience. There is yet time for the profession, through the Players, Lambs, Friars, Actors' Equity Association, or leaders of the stage, to demonstrate that Shakespeare is not entirely out of fashion with the actors.

Mr. Herbert Sleath, of The Whip company, last week became the happy possessor of "Pegasus," the famous horse which holds the world's high jump record of 7.10½ feet, won at Chicago. Mr. Sleath purchased the noted leaper from Barnum and Bailey's Circus at Bridgeport. It has long been one of the firm's favorite horses, and it is presumed that Mr. Sleath paid handsomely for its possession. But Mr. Sleath is a lover of horses and will take "Pegasus" to England when he returns to his native heath ere long. He has twice in succession won the challenge cup for horses in harness with two other horses, and expects to capture the trophy a third time this Summer, when it will become his permanent possession, a feat not accomplished before in thirty years. The event occurs on Aug. 8.

At a banquet recently tendered by the Manhattan Chess Club, in honor of the American chess champion of chess, James Marshall, prior to his departure for St. Petersburg, Russia, where he is sent to represent America in the International Chess Tournament, Mr. Edwards Davis, delivered the following original lines:

Here is to you, and here is to me;
And here's to whatever is to be!
Here's to a smile, and here's to a sigh;
Here's to whatever will never die!
Here is to Heaven; and here is to Hell:
And here's to a secret I never will tell!
Here's to the Devil, and here is to God;
Here's to the house that's under the sod;
Here is to faith, and here is to doubt;
Here's to whatever you're thinking about!
Here's to my friend, and here's to my foe;
Here's to my enemy I never will know!
Here is to one whose name you will guess;
You know him—and love him—a master of chess.

The Gayety Theater, of Washington, is carrying on a campaign to direct the attention of local theatergoers to the clean attractions being shown in burlesque houses. It is maintained that the stigma attached to the name burlesque by many people who decline to trouble themselves with investigation of the facts is wholly undeserved; and that that form of entertainment is much freer from objectionable features than many specimens of so-called musical comedy being shown at two-dollar prices. It is certainly true that burlesque in its best form is not being cultivated as it might be, and as it used to be, in this country. The old burlesques, like Rice's Evangeline, and Pocahontas and the Romeo and Juliet of Marshall P. Wilder and De Wolf Hopper, seem all to have gone out of fashion. Still, it may be that it is only quiescent because it is a most difficult form of dramatic art.

Restless activity, energy, and enthusiasm are the dominating qualities that permeate the happy, healthy type of humanity known as Harry Ellis Reed. He has made it a habit to come to New York each year for the "three" that have marked his actor-stage-manager's career, and you have only to be in his presence a moment to realise that he takes—himself, his profession—and everyone else (he deems worth while) in deadly earnest. His strong point, an uncommon asset in our younger players, is his English, while his love of pure speech and absolute sincerity in all his portrayals are bound to win early distinction. Daily drill in voice exercises, breathing, oral repetition of selected speeches form part of his regular regime, and his example in this positive proof of character is one to be commended.

The erroneous impression has gone forth that E. H. Sothern has revived Tom Taylor's comedy, Lord Dundreary, merely "out of sentiment." Mr. Sothern is not in the habit, however, of putting on plays for his own entertainment. His first revival of Dundreary enjoyed what might well be called a startling success. The stay in New York was for so long a period that the comedy was presented in but few other cities. When Lord Dundreary was produced in Kansas City lately, one of the dramatic reviewers said: "It is the most maddening comedy of the ages. People laugh until they are carried out of the theater on stretchers, and those able to walk fly to the lobby of the theater and beg that the play be stopped. There was no applause, for the reason that people laughed so hard they forgot about it. Everybody was tied up in knots, and those wearing false teeth lost them." This does not look very much as though the comedy was put on merely "out of sentiment," but rather as an entertainment to delight the multitude.

BY THE WAY STORIES

By Robert Grau.

The Grau Opera company had an open date between two large Southern cities, which had to be placed in a very small town for so large an organization. Moreover, upon arrival at the hotel in Americus, Ga., it was found that the train the company must take for the next stand would leave at 6 A.M., hence the necessity for leaving a sure call for 5 A.M.

The night porter of the hotel was duly impressed with his responsibilities, and several of the artists before retiring admonished him on the calamity that would result in the event of his failing to call them on time.

The porter decided he must remain awake himself, and he became so restless at 2 A.M. that he proceeded to fulfill his duty as he saw it.

Approaching the chamber of the thousand-dollar-a-night tenor, he knocked vigorously for several minutes before he received any response.

"Sapristi! Vas ist los!" demanded the tenor.

"I coom to tell yes that it is now two o'clock, and we have yet three hours to slape."

But the porter went no further. Manrico rendered him *hors du combat*.

* * * *

When Oscar Hammerstein was giving New York the first taste it had had of French opera, he was greatly annoyed by the persistence of what he called "the irrepressible deadhead."

Finally the impresario felt that he must call a halt, as the paying public had exhausted the supply of seats, and the irrepressible D. H. was wont to select always the "big nights." One of the *genre* distinguished himself especially.

Oscar wished to evade this man; so he left word with his doorkeeper that if Mr. D. H. came to tell him that he had expired suddenly.

Promptly Mr. D. H. called and was informed that the director had passed away but a few moments before.

"Vat, he died? Und he leave me no seats for to-night? I vill refuse to go to his funeral!" And he forthwith bought two seats in the gallery.

* * * *

The late Sir W. S. Gilbert, who wrote the librettos of Pinafore, Mikado, and Patience, in collaboration with Sir Arthur Sullivan, was always regarded as a tyrant by the chorus girls. When the distinguished Britisher came hither to direct the rehearsals of The Pirates of Pensance, the American chorus girls trembled with fear.

At the first rehearsal one of the "merry, merry," provoked him greatly by missing her cue repeatedly.

"What are your qualifications for this work?" demanded Sir William.

"Perhaps none," said the chorister with temerity, "but have I not got to live?"

"Not necessarily," duty responded the English satirist.

* * * *

The "prop" man wanted five dollars from the theater manager. The latter was in an ugly mood owing to the lack of patronage at his playhouse.

"In the name of heaven, what do you want five dollars for?" demanded the manager.

"Prop" explained that there were not enough exits in case of fire, and he wished to purchase a contrivance that would automatically open every door in the theater in case of danger.

The manager was beside himself. "Why do you worry so much about getting the people out of the theater? What we want here is some scheme to get them in," he retorted.

SHAKESPEARE DAY

Mayor Mitchel Appoints Committee of Five Hundred

Arrangements for an appropriate celebration of the 350th anniversary of the birth of William Shakespeare, on April 23, have been set in motion by the appointment by Mayor Mitchel, of New York, of a committee of 500, which is headed by former Governor Morton, Henry Holt, and Henry Clews, the only three survivors of a committee which arranged for the 300th anniversary in 1864. That committee also raised funds for the statue of Shakespeare, executed by the late J. Q. A. Ward.

Members of the new committee include members of the city boards, Cardinal Farley, Mrs. James Speyer, Senators O'Gorman and Root, Bishop Greer, Mrs. Russell Sage, Charles Scribner, and John Drew.

The PUBLICITY MEN

George Wotherspoon has located in town as press representative for Lina Abarbanell in The Red Canary.

Scandal note: Victor Leighton, of the Al H. Woods offices, eats lunch from day to day in a German grill.

Juggling adjectives for the Barnum and Bailey Circus is Dexter Fellowes. He has put over some of the biggest stories of the season.

Albert H. Head, for thirteen years on the St. Louis *Republic*, during much of which time he has done dramatic work, has just joined the dramatic staff of the New York *Herald*.

Catherine Lee went out of town for a while, last week, to inaugurate the publicity work for Grace George in the Winthrop Ames revival of The Truth.

Arthur Hopkins has engaged Will Page to pilot the Castles on their Western tour. Page has gone three weeks ahead, and will cover twenty-one cities. The work for Marrying Money, until recently done by Mr. Page, is now being carried on by A. Toxen Worm.

S. I. de Krafft has galvanized the word "chorines" to designate those who support the principals in The Queen of the Movies at the Globe. He says it comes from the Scandinavian, "chore," to labor exceedingly, and the Esquimaux "in," meaning not. A useful and scholarly term to designate squabs, broilers, chorus, and show girls in one breath.

M. T. Middleton, formerly of the Wagenhals and Kempner staff, and recently local manager of the Columbia Amusement company's theaters at Buffalo, Indianapolis, and Cincinnati, has been appointed by Mr. Gus Hill as general manager of his office and attractions. Mr. Hill has bought a farm in New Jersey on the Shrewsbury River, where he is building a home, and intends to take life easier in the future. When Mr. Middleton becomes entirely familiar with the office Mr. Hill may take a European trip.

DEMAND ROYALTIES

Clyde Fitch Heir and German Authors of "Blue Mouse" Sue Shuberts

Two suits for the recovery of royalties were filed against the Shuberts in the Supreme Court of New York April 2. William G. Fitch, nephew and sole heir of Clyde Fitch, is plaintiff in one of the actions, claiming the estate's interest in Fitch's play, Our Girls. Alexander Engel and Julius Horst, authors of the original version of The Blue Mouse, which Fitch adapted for the American stage, appear as plaintiffs in the other. The former is for $51,400, the latter for $50,000.

Engel and Horst transferred the American rights in The Blue Mouse to the Shubert Theatrical Company in March, 1908, the agreement being that the authors were to receive 5 per cent. of the gross receipts from the play. The play was produced in December, 1908, and produced large profits from the beginning, said Engel and Horst. A few days after the initial performance, it is alleged, the defendant wrote to the agents of the plaintiffs in Austria, alleging that even with the greatest amount of advertising such plays as The Blue Mouse were then impossible for American audiences, "but there is hope for the best in the future." Plaintiffs further allege receiving a false cable that the theater where the play was produced had burned down. Hence plaintiffs were induced to sell the play for 8,600 kronen, or about $720, although, they allege, that no such fire occurred and the play continued to earn large profits.

William G. Fitch, in his action, alleges that the late Clyde Fitch sold to the Shuberts the exclusive rights to his adaptation of The Blue Mouse and Girls. It was agreed that 50 per cent. of the royalties received by the defendants for stock performances of the two plays were to go to Fitch.

Fitch died on Sept. 4, 1909. In August, 1910, the complaint continues, that it was an injustice to the defendants to pay this royalty to the European authors out of its share of the royalties when the intention had been that the Fitch estate and the Shuberts should be equal partners in these plays.

Lee Shubert, head of the Shubert firm, is in Europe. The only comment their counsel, William Klein, cared to make on these two cases was, that the plaintiffs had allowed three years to pass before bringing actions, and that meanwhile they had received moneys to which they were entitled, under their contracts with the Shuberts.

POPULAR MANAGERS

Mr. W. W. Anderson was born in Warrensburg, Mo., in 1886, where he lived until he was thirteen years old, moving then to Helena with his father. He graduated from the Helena high school and immediately after entered the fire insurance field. He acquired a partnership in a local agency and afterward entire control of that business. The business grew and was successful under his management, but was not to



W. W. ANDERSON.
Manager, the Grand, Helena, Ark.

his liking. He served as manager of the Palace drug store for several years, and it was while with the drug company that he first became interested in the theatrical business. Mr. Anderson accepted the management of the Grand two years ago, and he seems to have "struck his stride" immediately.

Under his able management the Grand has prospered. The many improvements made at the Grand since Mr. Anderson has come in control show plainly his ability in his adopted profession. We predict a brilliant future for him and unless all signs fail he will be heard from in larger fields before many years have passed.

EAST SIDE HOME AND DAY NURSERY

A call issues from the "East Side Home and Day Nursery," signed by the director, Alfred E. Henderson, asking the co-operation of artists to help that great and appealing cause in raising $10,000 for the benefit of destitute children.

Toward this end, a benefit is to be held in the grand ballroom of the Waldorf-Astoria on Monday, April 20, and the admission fee of $1 is to be charged. This will entitle the holder to the privilege of dancing, without extra charge, or of witnessing the special performances, which will be given by artists who have kindly volunteered their services, each hour, in the Astor Gallery. The proceedings will be opened by his honor, the mayor, John Purroy Mitchel and Mrs. Mitchel, and will continue the whole day till 11 p. m. Many hundreds of helpers are wanted in all departments, and the services of the ladies are especially needed, on this day, in the capacity of programme sellers and the thousand-and-one other methods of raising money in the sweet cause of charity.

Offers of services should be addressed to Alfred E. Henderson, Director, The Annual Benefit for "The East Side Home and Nursery," Suite 1128 and 1129 Aeolian Hall, New York City.

CINCINNATI MAY MUSIC FESTIVAL

The official announcement for the Cincinnati May Music Festival has been issued. The dates fixed are for May 5, 6, 7, 8 and 9. The programmes are of the widest scope and great variety. The forces are under the direction of Dr. Ernst Kunwald. The soloists who will be heard are: Sopranos, Alma Gluck and Florence Hinckle; contraltos, Madame Schumann-Heink and Margaret Keyes; tenors, Evan Williams and Daniel Beddoe; bassos, Pasquale Amato, Douglass Powell, and Henri Scot; organist, Adolph H. Stademann; instrumental and choral forces, the May Festival Chorus, the Cincinnati Symphony Orchestra, chorus of children, choir of boys.

BAILEY WILL VERDICT UPSET

Justice Tompkins, of the Supreme Court, set aside the verdict of the jury revoking the will of Mrs. Ruth Bailey, widow of James A. Bailey, the circus man, at White Plains, N. Y., April 2. Contest against the $3,000,000 estate was brought on the ground of undue influence, the contestant being Mrs. Ann Isabel Hutchinson, of Bridgeport, Conn., sister of Mrs. Bailey. By the will she received $10,000 a year for life. Had the verdict of the jury stood, she would have received $500,000 outright. The action was against Joseph T. and Theodore McCaddon, the executors.

DEFENDS PROBLEM PLAYS

Dr. Rall, of Detroit, Calls Them the Educators of the Public

DETROIT, MICH. (*Special*).—Sex and problem plays dealing with the questions of modern life were defended by Dr. Harris Franklin Rall in a talk on "The Drama As a Teacher of Social Truth," before the Social Science Department of the Woman's Club last week. His views were indorsed by frequent outbursts of applause on the part of the listeners.

Doctor Rall declared the portraying of social evils had its place on the stage, and held up Brieux's Damaged Goods as one of the greatest dramas of modern times, and of immeasurable uplifting and educational influence.

"The social evil has got to the point where it demands discussion and remedying, and as such it has a rightful place on the stage," he declared; and the remark was greeted with approving applause.

"We cannot change human nature in our young people; we must face it by imparting knowledge and ethical ideals," he went on. "Sex instruction must be imparted either in the home or outside of it. Of course, freedom along this line has been abused, and we must discriminate between a serious dealing with problems and mere licentiousness.

"The stage must deal with the vital questions of the day. The proverbial 'tired business man' is not the only theatergoer, and the stage must not be entirely lowered to his level. We must face the fact that life is not all laughter. We cannot give over the sacred duties and the power for good that belong to the drama merely to make people laugh. The drama should be educational. The world is looking on recreation with a different attitude than formerly. We have supervision of playgrounds; why not of the theater?"

Doctor Hall divided plays roughly into three classes—those dealing with the woman movement, or the sex question, as a master of which he cited Brieux; those having an ethical purpose, such as the works of Charles Rann Kennedy, and those dealing with industrial problems, in which connection he discussed the plays of John Galsworthy.

"The stage is admirably adapted to the showing forth of social and industrial problems," he said. "The drama should aim to portray realistically the life of the people. Social evils can only be cured by showing people the miseries of human lives caused by them, and that is the mission of the stage to-day."

ALL WORKING FOR ACTORS' FUND

The remarkable movement among the entire theatrical profession in New York, whereby practically every actor and manager in the city will give his services in aid of Actors' Fund Day, Friday, April 17, received valuable reinforcements when every theatrical club in New York was represented at a special meeting, held March 31, in the Knickerbocker Theater, to devise ways and means to sell 50,000 special tickets during the next two weeks. The organizations and their representatives were: Malcolm Williams, E. J. Connelly, Harry G. Sommers and Charles Emerson Cook for the Lambs Club; John W. Rumsey, Wallace Munro, and James Whittendale for the Friars; Miss Rosa Rand and Miss Lizzie Rechelle for the Professional Woman's League; Mrs. Edwin Arden and Miss Julia Dean for the Twelfth Night Club; Mrs. Van Vechten and J. Hartley Manners for the Dramatists Club; Howard Kyle and William Parke for the Players; Junie McCree and Will J. Cooke for the White Rats; King Baggot for the Screen Club; J. Greenfield and Samuel Schneider for the Hebrew Actors' Association; Edwin Arden for the Actors' Equity Association; Sam A. Scribner and Edwin D. Miner for the Columbia Amusement company.

SAN DIEGO NEWS ITEMS

SAN DIEGO, CAL. (*Special*).—Miss Clair Dowd, who has been held by the local police in connection with the shooting of Scott Palmer, popular manager of the Savoy, was released on March 25. At the investigation, held in the room of Mr. Palmer, at the hospital, Mr. Palmer stated that the revolver was discharged during a struggle between himself and Miss Dowd for the possession of the weapon. His testimony caused the judge to order the girl's release.

Bryant J. Howard, a wealthy San Diegan, has been made the defendant in a breach of promise suit, brought in Los Angeles, by Maudie Armfield, a former chorus girl. She has sued for $15,000. Miss Armfield was also well known here, as she was a member of the Pickwick company, and was said to be the handsomest chorus girl ever seen in San Diego. MARIE DE BEAU CHAPMAN.

ANNUAL SHUBERT MEMORIAL

The annual benefit for the Sydenham Hospital, given by Lee and J. J. Shubert as a memorial for their brother, Sam S. Shubert, took place at the Lyric Theater Sunday night, March 29. The participants in the programme were Weber and Fields, Zoe Barnett, Clarence Harvey and the chorus from The Midnight Girl, Madame Olga Petrova, Lillian Lorraine, Taylor Holmes, Fay Templeton, the Ward Brothers, Walter C. Kelly, Carter De Haven and Flora Parker, Frances Demarest, Harry Fox and Yancsi Dolly, Bernard Granville, George MacFarlane and others.

The attendance was large and enthusiastic.



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FROM PARIS

Dramatic Version of "Aphrodite" Fails to Realize the Expectations of the Book

PARIS, March 23 (*Special*).—All the French literary world is familiar with "Aphrodite," the novel which made Pierre Louys famous. It is a sort of epic of the ancient pagan world, just as "Quo Vadis" is the epic of the early Christians. Written in a style worthy of better things, in parts it reminds one of Oscar Wilde.

It inspired an opera some years ago, and now M. P. Frondaie has produced a new dramatisation of it at the Renaissance Theater.

It was a delicate undertaking, and he does not seem to have been very happy in the result. Scenes that in the book were veiled, however thinly, by the brilliancy of the novelist, have become unpleasantly crude and suggestive in the play. All the literary value has given place to a spectacular production and the whole thing is licentious to a degree.

Demetrios is a young sculptor of ancient Alexandria and the lover of Queen Berenice. He is forever seeking new and artistic sensations. Now Chrysis, a beautiful and celebrated courtesan, has promised she will be his if he will commit, for her sake, three crimes: murder, theft and sacrilege. Demetrios consents, but after his crime he sees her in a dream, transfigured, and when the real Chrysis, fired with love, enters the room, he spurns her and obliges her to appear naked at the top of the pharos, with the string of pearls stolen from the statue of Aphrodite around her neck. The people are incensed at such an outrage and condemn her to drink poison. Demetrios is exiled.

Madame Cora Laparcerie as Chrysis was, as always, insinuatingly sensual. Jean Worms showed dramatic ability as Demetrios; it seems a pity that he did not remain with Bernhardt's company.

Aphrodite is, of course, richly mounted. Such scenes as the wharves of Alexandria, the orgy of Bacchus, and the pharos, are finely staged, but on the whole critics and public seem disappointed; they are getting blasé over the nude dancer, etc. This sort of show might be all very well at the Moulin Rouge, but if it is going to be tolerated in first-class theaters, what is to become of the real drama?

M. Tristan Bernard, the French humorist, author of "Toddles" and of "Jeanne Dore," made his debut as an actor recently at a charity matinee in Sarah Bernhardt's theater. Together with the great tragedienne, he appeared in a one-act sketch specially written for him for the occasion.

They both received a long ovation
T. DE AROZARENA.

REGINA BOOKING OFFICE

REGINA, SASK., March 30 (*Special*).—Barney Groves, manager of the Regina Theater, along with C. P. Walker, of Winnipeg, have opened a booking office here. Mr. Groves will look after the office personally, and intends booking attractions throughout Saskatchewan, Alberta, and Manitoba. He will also place companies whose bookings have expired while touring the West. Managers of traveling companies wishing to obtain information with regard to Western Canada may do so by taking up with Mr. Groves, who will be pleased to answer any inquiries with regard to same.
S. G. McINTYRE.

Local Perspiration

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OZOBALM LOTION

has been found to relieve every case and the skin of the armpits becomes as dry and sweet as the rest of the body.

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The price of **Ozobalm Lotion** is two dollars a bottle, delivered prepaid in plain package. Your check or a post office order will bring it by return mail.

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Cure them. Learn their purpose in the great scheme. Save them and save your voice. Read Dr. Faulkner's Book—"Tonsils and Voice." $1.00. Presbyterian Book Store, Dpt. A., Pittsburgh, Pa.

GRACE LA RUE TO SUE FOR DIVORCE

A London news item contains the information that Grace La Rue and her husband, Byron D. Chandler, the latter known in New York as the Million Dollar Kid, have become estranged, and that Mrs. Chandler is suing for divorce. Chandler has placed an advertisement in the London papers to the effect that he will no longer be responsible for debts contracted by his wife. He has withdrawn the authority which she enjoyed to obtain goods on his credit.

Miss La Rue is here now for the purpose of instituting proceedings at once.

THEATER WALL FALLS, THREE DEAD

Through the collapse of one of the brick walls of the new Flatbush Theater, now being erected in Brooklyn, three men, who were at work in a trench, were killed and another was mortally injured on April 3.

FARMER LEAVES MONTREAL

Harcourt Farmer and Mona Shelley have been meeting with unusual success with their Shakespearean work in Montreal. They recently closed a series of engagements at local halls, where they presented scenes from Hamlet, Othello, Richard III., Julius Cæsar, Macbeth, and The Taming of the Shrew. Critics wrote favorably of them, Mr. Farmer's Hamlet receiving special attention. Mr. Farmer will be in New York from April 25 onward, and is open to communicate with Shakespearean managers for Summer engagements. He can be addressed care of THE MIRROR.

101 RANCH LOSES TRAINED HORSES

Edward Arlington, co-proprietor of 101 Ranch, which follows the Barnum and Bailey show at Madison Square Garden, reached this port from South America March 29 on the liner *Vasari*. He mourns the loss of forty-eight trained horses which he took with him to Buenos Ayres. They were shot by order of the quarantine authorities of Argentina on the declaration of the veterinarians that the animals showed symptoms of glanders.

Needing more horses, Mr. Arlington purchased them in Argentina. They stand him about $200 each. He claims that they are among the finest horses in the work of the polo pony type. He will dispose of them at Trinidad, where the show is now playing.

ACTORS' SOCIETY OF AMERICA

The annual benefit of the Actors' Society of America will be given Tuesday, April 14, at Leslie Hall, Broadway and Eighty-third Street. As the hall will easily accommodate five hundred, a dance will be the form of entertainment both professional and general. This society is twenty years old, and has been of help to many, as it hopes to be for years to come. Every one is invited and urged to attend. The tickets are only one dollar.

On the committee are Miss Maida Craigen, president of the Professional Woman's League; Mr. Wm. F. Haddock, Mrs. Fitzpatrick, of the Actors' Society; Mrs. Edith F. Ranger, Miss Fanny Cannon, Mr. Golding, and others.

HEUCK'S TO PRESENT GERMAN PLAYS

CINCINNATI, O., April 6 (*Special*).— Director Otto Ernst Schmid, of the German company, has leased Heuck's Opera House for three years with the privilege of purchase. The playhouse will be completely modernised and renovated, and be opened in October as the Deutsches Stadttheater of Cincinnati. German plays will be presented four nights a week, including Sundays, and one matinee. Open dates will be played by traveling companies in English. Star engagements of prominent German artists will be in order, and special attention will be paid to operettas and musical comedies. Mr. Rudolf Christians, of the Irving Place Theater, appeared here on April 5 in Kean, by Alexander Dumas.

MRS. BOWNE AND MOTT RETURNING

Frances Hewitt Bowne, the singer, and Jordan L. Mott, 3d, who eloped two years ago, are expected to return to this country from China in about a week. Maurice Meyer, Mrs. Bowne's counsel, said he expected to be advised by letter of Mrs. Bowne's plans. It has also been announced that Mott will seek a divorce so that he may marry Mrs. Bowne.

THEATER BURNED

In the fire at St. Augustine, Fla., April 2, which destroyed property estimated worth a quarter of a million, the Munson Opera House was consumed. A young woman, Alice Smith, from Amherst, N. S., hurled herself from the third story of the Florida House, and died from a broken back. Several persons sustained minor injuries. Priceless relics from the Spanish period were destroyed.

LYDIA "LOPOKOVA"

Harrison Grey Fiske, who is to present Lydia Lopoukowa as a dramatic artist next season, announces that henceforth the spelling of her surname will be change to Lopokova. The original form presents certain difficulties of pronunciation to the average American, and the new leaves the meaning of the name, "daughter of Lopok," precisely the same as in its Russian arrangement.

STAGE NOTES

The new leading lady selected for To-Day, to replace Emily Stevens, who left to go under the management of George Tyler, is Ethel Valentine. Miss Valentine is not known to Broadway, but has played with stock organizations in Kansas City, Omaha, St. Louis, and Philadelphia. She has the further distinction of being Broadway's youngest leading lady.

Charles Frohman has secured from Mrs. Catherine Chisholm Cushing the rights for England of her play, Jerry, in which Billie Burke is now appearing. Mr. Frohman expects Phyllis Neilson-Terry to play the part in London.

The fiftieth performance of The Midnight Girl was celebrated the evening of April 4.

Charles Dalton has been engaged by Charles Frohman for the part of Baron de la Glaciere in A Scrap of Paper, to be revived in New York with John Drew and Ethel Barrymore in May.

More assuring reports are forthcoming regarding the condition of M. S. J. De Deyn, who is at his father's home, 408 Dean Street, Brooklyn. Mr. De Deyn is improving very much and can sit in the open air when the sun shines. His condition is not as serious as reported.

Edna Walther, last season's Beth in Little Women, also the original child in Konigskinder, Metropolitan Opera House, New York, has been engaged for the part of Choltair with E. H. Sothern in Charlemagne.

Mr. and Mrs. Galway Herbert (Miss Jane Wheatley) sailed, April 3, for a short vacation in Paris prior to joining the Jessie Bonstelle company at the Royal Alexandra Theater, Toronto, for Summer stock.

Elisabeth Rathbun is returning to America after a varied experience in the Antipodes, including a six months' contract which she found a quite impossible instrument to enforce payment of salaries. Miss Rathbun reports an otherwise delightful home voyage, with stops at Colombo, Cairo, Alexandra, Port Said, Naples, Rome, Algeria, Southampton, and London.

NEW YORK THEATERS

EMPIRE Broadway and 40th Street. Evenings, 8:30; Matinees, Wed. and Sat., 2:20.
CHARLES FROHMAN . . . . Manager
CHARLES FROHMAN presents
MAUDE ADAMS
In J. M. BARRIE'S fantastic comedy
THE LEGEND OF LEONORA

GAIETY B'way and 46th St., Evgs. 8:20. Matinees Wednesday and Saturday, 2:20.
Klaw & Erlanger . . . Managers
Henry W Savage offers
A Comedy of Atmosphere and Action
ALONG CAME RUTH
Holman Day's "Down East" play of romance and laughter

KNICKERBOCKER Bway. & 38th Street
Evs. 8:15. Mats. Wed. and Sat. 2:15
Charles Frohman, Klaw & Erlanger, Managers
A. H. WOODS presents
JULIAN ELTINGE
in his greatest success
The Crinoline Girl
A farcical melodramatic comedy with songs
April 13—RAYMOND HITCHCOCK in THE BEAUTY SHOP.

ASTOR 45th St. and B way. Phone 287 Bryant. Mats. Wed. and Sat.
COHAN & HARRIS present
Geo. M. Cohan's Mystery Farce
SEVEN KEYS TO BALDPATE
Founded on Earl Derr Biggers's famous novel.

NEW YORK THEATERS

GEO. M. **COHAN'S** Theatre, B'way & 43d St. Phone 382 Bryant.
KLAW & ERLANGER Managers
Evgs., 8:15; Matinees, Wed. and Sat., 2:15
A. H. Woods offers
POTASH & PERLMUTTER
An up-to-date garment, in three pieces, founded on the famous stories from the *Saturday Evening Post*, by Montague Glass.

LIBERTY 42d St., W. of Bway. Evgs., 8:20. Mats. Wed. & Sat., 2:20.
KLAW & ERLANGER, Managers.
Henry W. Savage offers
THE HUNGARIAN OPERETTA SENSATION
SARI
Moves to Amsterdam Theatre, Monday, April 13.
"MUSICAL DELIGHT OF THE SEASON"—Eve. World.

LYCEUM 45th St., near Broadway. Evenings 8:15., Matinees Thurs. and Sat., 2:15.
Charles Frohman . . . Manager
CHARLES FROHMAN presents
MISS
BILLIE BURKE
In a new American comedy
"JERRY"
By Catharine Chisholm Cushing.

CHARLES DILLINGHAM'S **GLOBE** BROADWAY AT 46th ST.
Evgs. at 8:20. Mats. Wed. & Sat. 2:20
THOMAS W. RYLEY'S
New Musical Comedy

QUEEN of the MOVIES
LAST WEEK
Greatest Dancing Show in Town

BELASCO W. 44th Street. Evgs. 8:25 Matinees, Thursday and Saturday, 2:20
DAVID BELASCO presents
FRANCES STARR
In Henri Bernstein's Play
THE SECRET

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Matinees Wednesday and Saturday, 2:20
LAST 3 WEEKS
CYRIL MAUDE
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CORT THEATRE 48th Street
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OLIVER MOROSCO Presents
LAURETTE TAYLOR
In the Comedy of Youth **PEG O' MY HEART**
By J. HARTLEY MANNERS

H. H. FRAZEE'S **LONGACRE** 48th St. W. of Broadway. Evenings 8:30. Matinees Wed. and Sat., 2:30.
A PAIR OF SIXES
A new farce by Edward Peple, author of "The Prince Chap" and "The Littlest Rebel" with Ann Murdock, Hale Hamilton, George Parsons, Ivy Troutman.

ELTINGE W. 42nd St. Eves. 8:15 Mats. Wed. & Sat. 2:15
A. H. WOODS presents
The Yellow Ticket
a remarkable all star cast with JOHN MASON, FLORENCE REED, JOHN BARRYMORE, EMMETT CORRIGAN, and others

HARRIS 42d St. W. of B'way, Evgs. 8:25. Matinees, Thurs. and Sat. 2:20.
A New Farcical Comedy by Guy Bolton
THE RULE OF 3
With an Unusually Strong Cast

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Evgs. 8:20. Mats. Wed. and Sat. 2:20
The Midnight Girl
With GEORGE MACFARLANE

SHUBERT Theatre, 44th, W. of B'way Phone 8439 Bryant. Evgs 8:15 Mats., Wed. Fri. and Sat. Wed. and Fri. Mats. Best Seats, $1.50. Evgs. and Sat. Mat., 50c to $2
SAM GABY
BERNARD-DESLYS
In the Musical Comedy
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ROMANCE OF HACKETT WILL

Contest by Five Cousins of Mrs. Trowbridge—Actor Sure to Win, Says Counsel

Contest over the estate of Mrs. Minnie Hackett Trowbridge, which is estimated at about $2,000,000, began in the Surrogate's Court, March 23. Five cousins of the deceased woman are the contestants. Of these, four were intentionally cut off by the testatrix, and unintentionally the bulk of the estate was willed to James K. Hackett, the actor. Mrs. Trowbridge, it is claimed, meant to keep him out of the inheritance entirely; but $1,500,000, approximately, had been willed to her husband, who died before Mrs. Trowbridge, and Mr. Hackett, as her half uncle and next to kin, came in for the husband's share.

The will of James Henry Hackett, the most famous Falstaff of his time, written in his own hand, and without help of legal council, on April 17, 1871, at the age of 72, discloses great parental solicitude for the future of his son James. It also explains the attitude of his other son, Recorder John K. Hackett, and the latter's daughter, Minnie Hackett Trowbridge, who referred to James K. Hackett in her will as "a half brother of my deceased father, with whom, I have always understood, neither my father nor my mother had any acquaintance," and whom she had never seen and was not interested in.

The following sentence, from the paragraph which bequeathes the residuary estate to James K. Hackett, will, no doubt, receive especial emphasis in the courts:

"All the rest, residue and remainder of my estate, both real and personal, I bequeath to my executors in trust for the use and benefit of my youngest and now infant son, James John Keteltas Hackett, who was born Sept. 6, 1869, on Wolfe Island, Canada West, where his mother and myself had been sojourning since the June previous, we then being resident of New York, where said infant son was begotten at 107 East Thirty-fifth Street, a dwelling house then and now owned by me."

John K. Hackett, former recorder of New York, and father of Minnie Hackett Trowbridge, was entirely left out of his brother's will; and for the reason, as disclosed by the following paragraph:

"And whereas my son, John Keteltas Hackett, had of late reproached me for my imprudence in 1833 in furnishing means to bring his aunt, Mary Jane Leesugg, from England, and after deliberation upon the subject, resolved (to quote his own words), 'I can see no reason why I should support Miss Leesugg, except, perhaps, that I am better able than you,' and added: 'For myself and daughter, I want no share whatever of your estate. All I would desire from you at your death is that you will make some provision in your will for the support and maintenance of Miss Leesugg should she outlive you'—for this and other (to me) sufficient reasons not necessary to recite herein, I comply with the request of my son, John Keteltas Hackett, and make him no direct and special bequest of money or property except a share contingently as hereafter expressed."

That contingent share was to be half the estate if James K. Hackett died without issue when less than 21 years old. John K. Hackett and Joseph Foulke were made executors.

It is a most interesting document, this thirteen-page foolscap holographic will. In directing that he be buried in the old Presbyterian cementery, at Jamaica, L. I., the old actor desired that on the western quadrangular side of the obelisk or monument which was to mark his grave should be inscribed "the following words from my favorite poet, Shakespeare: 'The great globe itself. Yea, all which it inherit shall dissolve.'"

Among the valued heirlooms mentioned in the actor's will, left to his son, James K., was a gold scarf-pin studded with rubies, which was presented to him by Prince Albert, consort of Queen Victoria, when Hackett acted Monsieur Mallet before the royal couple in London in 1845. His gold watch, presented by John Williams in 1836, also went to James K. Hackett, but was stolen from him while on tour some years ago. Another paragraph in the will referring to souvenirs, says:

"I would also reserve and forbid the sale of a certain cameo brooch of Gen. Napoleon Bonaparte, which Louis Napoleon Bonaparte, his nephew, and now the ex-Emperor Napoleon III., presented to my late cousin, Edmond, Baron Hackett, on the occasion of their parting in 1837, intimating to Baron Hackett that his uncle, who when only General Bonaparte and while paying his addresses to the widow Josephine Beauharnais, had given that identical brooch to Louis Napoleon's mother, then Hortense Beauharnais."

James K. Hackett still has these heirlooms.

The will gave a third of the net income of the estate to James K. Hackett's mother, Clara C. Hackett. An annuity was provided for Mary Jane Leesugg.

James H. Hackett left about $75,000.

NEW HOME FOR COMEDY CLUB

The Vaudeville Comedy Club has acquired a permanent home through its purchase of the Hotel Metropole, on West Forty-fourth Street, just off Broadway. The consideration is said to be about $150,000. In real-estate circles this is considered a ridiculously low figure, when considered that the structure itself cost more than $190,000 to erect. The property's value, however, was greatly depreciated from the building's connection with the Rosenthal murder. This made it undesirable for hotel purposes.

The property is assessed for $222,000 by the city; with the improvements at $310,000, which is more than 100 per cent above the stated consideration.

The club expects to spend about $15,000 on alterations. The building is six stories high and covers a plot of 100.5 x 60 feet.

LAMBS' GAMBOL

More Big Names, More Cities Visited, and More Miles Traveled Than Ever Before

The opening performance of the latest all-star gambol of the Lambs, who are still working for their new clubhouse, will be given in New York, Friday night, May 22, at the Metropolitan Opera House. Possibly there will be another New York performance on Saturday night, although that may be switched to Philadelphia. On May 25, the players open at the Nixon Theater in Pittsburgh; May 26, Indianapolis, at English's Opera House, the Lambs' first visit to that city; 27, St. Louis, at the Olympic Theater, first time; 28, Chicago, at the Auditorium, first visit in five years; 29, Buffalo, matinee, first time; 29, at the Lyceum in Rochester, another new stand for the aggregation, and 30, at Boston, with a matinee and an evening performance.

The programme will probably begin with the usual minstrel "first part;" and a feature will be the new morality play, Experience, by George V. Hobart.

Among those who have signed "souvenir contracts" with Shepherd William Courtleigh are; Bruce McRae, DeWolf Hopper, Digby Bell, Raymond Hitchcock, William Collier, David Belasco, Augustus Thomas, George Broadhurst, George V. Hobart, Winchell Smith, Victor Herbert, Arthur Pryor, Eddie Foy, Thomas A. Wise, Jefferson De Angelis, Frank McIntyre, Frank Daniels, Nat Goodwin, William H. Crane, Douglas Fairbanks, William Elliott, Fred Stone, David Montgomery, Wilton Lackaye, Robert Edeson, Julian Eltinge, Frank Craven, Holbrook Blinn, Cyril Scott, Edmund Breese, Andrew Mack, Macklyn Arbuckle, Frank Reicher, Brandon Tynan, Henry E. Dixey, Taylor Holmes, Nat M. Wills, Irving Berlin, George Fawcett, William H. Thompson, Joseph Brooks, George Nash, William Faversham, and a host of others of distinction in the dramatic profession.

GETS JUDGMENT

Paul Armstrong Will Keep Advance Royalty Paid by Klaw and Erlanger

The Court of Appeals, in Albany, unanimously decided in favor of Paul Armstrong in Klaw and Erlanger's suit against him for the recovery of $1,000 paid him as advance royalty for the play In Time of Peace, which, when submitted, was rejected by the managerial firm. An agreement was entered into by which Armstrong was to write The Terrorist in place of the condemned play. While writing this, demand was made upon him by Klaw and Erlanger to return the $1,000 or else consider the contract void. Armstrong stopped work, averring that the act of the plaintiffs prevented him from carrying out his agreement.

The decision of the court carries with it judgment for $105 in favor of Armstrong.

MORRIS GEST SAILS

Manager Expects to Start Princess Theaters of Thrills in London and Berlin

Morris Gest has sailed. He expects to be in Europe for five weeks, but those weeks will constitute a period of great activity. He will represent the firm of Brady, Comstock and Gest in negotiations for the establishment of Princess plays in London. It is said to be likely that Alexandra Carlisle will play a leading part in these presentations, although she has been scheduled to appear here next season in Charles Klein's The Money Makers. Mr. Gest promises to also found a Princess theater in Berlin. Then he will complete negotiations that have been going on for some time concerning the bringing of an entire French revue to New York in the early Autumn. He will make final arrangements for the Russian ballet production announced some time ago. Contracts have already been entered into by Mr. Gest with such artists as Theodore and Alexis Kosloff and Marie Baldina, who appeared here a season or two ago in vaudeville, and he also plans, if possible, to bring over the famous Karsovina.

TABLOID OPERA POPULAR

CORRY, PA. (*Special*).—The tabloid fad has struck grand opera. Joseph F. Sheehan, the well-knkown tenor, with a company of three singers, is offering one-act versions of The Bohemian Girl, Il Trovatore, and Martha in the one-night stands of western New York and Pennsylvania. Audiences have not been large at a dollar and a half scale of prices, as the news travels in advance that Sheehan only has two men and two women in his company, whereas the residents are led to believe, by the heavy billing, that it is a full opera company. The performance is said to be creditable, as far as it goes, but there is much complaint among those who attend as to the size of the company and prices obtained.

PAULINE CHASE UNDER KNIFE

Pauline Chase underwent an operation for appendicitis, April 1, in London. She has gone through it satisfactorily, according to the attending surgeon.

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DRAMA LEAGUE OF AMERICA

Mr. Cyril Maude, as Guest, Addresses the Annual Meeting

Having completed its first year's work in assisting meritorious plays, the New York center of the Drama League of America held its annual meeting at the Playhouse April 1. William Bliss presided and several speakers explained to those present what their various committees had done to promote a worthier drama and a higher intelligence on the part of audiences. It was shown that there has been a rapid growth in membership, and that the cooperation of women's clubs had been enlisted and the interest of the various branches of the Public Library had been added to the movement.

Mr. Cyril Maude, who was in attendance, addressed the meeting, lauding New York in general and the Drama League in particular. He was appalled, he said, at the number of productions made here every year, but had no fear for the success of the really good drama. He advocated the publishing of plays, and felt sorry that the new generation was being nurtured on motion pictures.

THEATER NEWS FROM TUSCALOOSA

TUSCALOOSA, ALA., March 30 (*Special*).—John A. Bainton, of New York, has leased the Auditorium here, and the first performance under his management was the Modern Eve, on April 1. He has thoroughly overhauled the house and promises one good show a week. Meantime he will present a vaudeville and moving-picture programme on all days not occupied by a regular company.

The new moving-picture theater, nearly completed, will be ready for its first exhibition by April 15. It is a handsome, modern fireproof building, under the management of W. H. Howell, who will also continue to manage the Diamond Theater. Both will be devoted exclusively to moving pictures.

TOM GARNER.

ROSE STAGES DE SOTO LANDING

ST. PETERSBURG, FLA., March 28 (*Special*).—A highly artistic result, and one that left a lasting impression on the twenty-odd thousand who beheld it, was achieved by Frank Oakes Rose, who restaged the Landing of De Soto—on the very spot where the great historic event occurred, in the sixteenth century, as the crowning event of a grand historic pageant—here last week. The fidelity with which every feature and detail was reproduced reflects more than usual credit on this expert director. It was a stupendous task which was set for Mr. Rose by the Entertainment Committee of the St. Petersburg Board of Trade; but he carried it out with infinite pains, so that every character received its historic value. Mr. Rose's services will long be remembered in Petersburg. Mr. Rose, accompanied by Mrs. Rose, has gone to St. Louis, where he will make a production of Secret Service for the First Missouri Infantry, at the Odeon, April 21.

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NEW YORK STAGE SOCIETY

Mrs. Norman Hapgood has been elected president of the Stage Society of New York. The other officers elected at the meeting were Mrs. William Astor Chanler and Harrison Rhodes, vice-presidents; Jessie Thomas, treasurer, and Miss Fanny Cochenet, secretary. Those elected to the Executive Committee were Dorothy Donnelly, Henry O. Gray, Amos Pinchot, Austin Strong, R. Stroppa-Quaglia, H. J. Whigham, and John Williams.

The organization has negotiations now under way for the production of plays next season by Granville Barker, Gordon Craig, and Max Reinhardt.

CENTURY OPERA PLANS

Aborns Announce Twenty Consecutive Weeks—Dippel to Follow with Fourteen

Milton and Sargent Aborn, directors of the Century Opera House, announced their next season's plans on March 24. These include a season of twenty weeks of opera in English, beginning Monday evening, Sept. 14, with matinees on Thursday and Saturday of each week. The Thursday matinees, at popular prices, are to replace the Wednesday matinees of this season.

Two operas will be given on alternate days every two weeks. Instead of alternating the artists, as has been the custom this season, the operas will be alternated and the public will know who is to sing at each performance.

Instead of forming separate companies in Philadelphia, Chicago, and Boston, the New York company will visit those cities after its twenty weeks engagement here.

When the Century company goes to Philadelphia, Boston, and Chicago, on Feb. 1, 1915, the Aborns announce, the Dippel Opera Comique company will be a guest at the Century Opera House. This season of opera comique will be entirely under the personal direction of Mr. Dippel, who will occupy the house for fourteen weeks, ten of which will probably be devoted to a new Puccini operetta. Of this Mr. Dippel holds the American rights. Four weeks are set aside for French opera bouffe, with specially engaged French artists. The productions will probably include La Belle Helene, Orphee aux Enfers, Le Petit Duc, and La Jolie Parfumeuse.

Century Opera House alterations, on an extensive scale, will begin April 20, so the directors of the company have decided. This early date for starting the work has been found necessary in order to be certain of getting the house ready to open the next season of the Century Opera company, on Sept. 14. For this reason it has been decided to end the present season on April 19, instead of, as originally contemplated, on May 16, and to open it again on the 14th of next September. Season subscribers and holders of ticket-books will, of course, be refunded the amount of their subscriptions proportionate to the reduction in the duration of the season.

The contemplated changes will add more than one thousand seats to the big theater's capacity. These added to the present twenty-one-hundred seats will make the Century one of the largest opera houses in the world, as it is one of the finest. Upon the completion of the building operations, the entire house will be redecorated, following the present attractive color scheme of maroon and gold leaf, with new carpets, draperies, wall coverings, fixtures, etc. While one thousand new chairs will be put in, all of the original chairs will be taken out, renovated and renewed before being replaced in the new seating arrangements.

The present season will close with a quadruple bill of acts from Faust, I Pagliacci, La Gioconda, and Trovatore this week, and Victor Herbert's Natoma next and final week.

COUNT BOZENTA DIES

Advices from Krakow, Poland, announce the death of Charles Chlapowski, Count of Bozenta, husband of the late Madame Helena Modjeska, at the age of seventy-three. He had spent many years of his life in this country.

Count Bozenta and Madame Modjeska were married at Warsaw, Poland, in 1864. Ten years after he was forced to flee to America because of political troubles, his liberal ideas and convictions compelling him to affiliate with that element in Poland that has always fought Russian rule.

Count and Countess Bozenta had a home in Santa Ana, Cal., and there they lived almost from the time of their arrival in this country, until the great actress's death.

"THE YELLOW JACKET" IN BERLIN

Berlin saw Hazleton and Benrimo's Yellow Jacket, which had successful runs in New York and London, for the first time on the night of March 30, at Max Reinhardt's Kammerspiel Theater. Personal successes were scored by Rudolf Schildkraut, late of New York, as the property man; Gertrude Eysoldt as Chee Moo, Camilla Eibenschutz (who created the role of Sumurun in America) as Plum Blossom, and Victor Arnold as the chorus.

The play, which seems to have lost much of its original brightness in the translation into German, if judiciously cut should enjoy a long run is the opinion of the critics.

HENDERSON THEATER SOLD

Pedley and Burch, of Owensboro, Ky., have sold the Park Theater, of this city, to H. L. Hunt, of Birmingham, Ala., who will manage the house hereafter. Mr. Hunt is an experienced manager, having managed for five years a theater at San Antonio, Texas., and for three years at Jacksonville, Ill. The theater will be completely renovated and overhauled.

PLAN STOWE MEMORIAL

Mandarin, Fla., a small hamlet, which was for many years the Winter home of Harriet Beecher Stowe, is planning to honor the author of "Uncle Tom's Cabin" by installing a memorial window in the Church of our Saviour, founded largely through her efforts. A Stowe memorial-window fund has been started. It is hoped to raise $500, to which even negro children have already contributed.

ACTORS' CO-OPERATION

Grace Griswold Explains Why the Actors' Society Should Aid the Equity Association

An exceedingly forceful letter has come from Grace Griswold, of the Membership Committee of the Actors' Equity Association, to Richard A. Purdy, of the same organization, dealing with that much vexed and vexing problem of actors' co-operation along any line of endeavor that marks professional betterment, and specifically taking up the seeming rivalry between the Actors' Society and the Actors' Equity Association.

"The first blow in the face," she says, speaking as a player to players, "encountered by any individual or group of people who pledge themselves to any fresh plan for the betterment of the acting profession, is the solemn repetition by actors themselves of the saying which has become so common that it amounts to a slogan: 'Actors will not stick together.'

"Look at it squarely at the first sign of defection, of dissatisfaction, do we stand by and try to work the problem out, reasonably, unselfishly, unemotionally? No, we nod triumphantly to one another as much as to say, 'I told you so,' raise the banner with the dear old slogan on it, 'Actors will not stick together,' and parade it down the Rialto to the amusement and satisfaction of all whose interests are thereby benefited. Can we blame the managers for taking us at our own appraisement and acting accordingly?"

"Why won't actors stick together? It is a humiliating admission. Are we so inferior to all other classified human beings, so lacking in *esprit de corps*, in common brotherhood, even in ordinary common sense? Not at all. We have been hypnotized by the idea, repeating it mechanically until it has become a fixed belief and a working formula, producing the very result for which it stands.

"It is natural that those who have seen a number of such failures to rally to 'the sticking point' should be suspicious of any fresh endeavor. Also there is, in many of those who have worked hard in the past in other organizations having the same purpose in view, a perfectly natural reluctance; in fact, a sense of disloyalty to the older effort in supporting the new. But that is not the way in which battles are won. The regiment which leads the battalion into the fight may not be the one to make the final charge that wins the day; but that would be no reason for the survivors of the first regiment to desert the cause. The *cause* is the important thing, and the failure of one effort does not mean defeat. All glory to those who blaze the trail and prepare the way for others; but, if these pioneers are really worthy of our praise, they will not wish to block the way of further progress.

"To take a case in point: There seems to be a feeling in some quarters that the founders of the Actors' Equity Association should have allied themselves with the Actors' Society and worked through that organization; but a little thought will show the unwisdom of such a course. The Actors' Equity Association stands for *one thing only*; equity in *business* relations between actor and manager; and to ally itself with an existing organization associated with numerous activities and with an established machinery would be misleading in the first instance and impedingly burdensome in the second. It is a business proposition purely, and as such its officers must be free to work with quick, untrammeled strokes, otherwise, being, as they are, unpaid, disinterested volunteers, they might lose heart and give up the good work in disgust. Unhampered, however, by any unnecessary entanglements, and with the present and rapidly growing confidence and support of the profession, there is no occasion to doubt the ultimate success of their enterprise, for they are not the kind of men to shirk the responsibilities to which they have pledged themselves.

"Specialization is the order of the day; and that is the main hope for the success of the Actors' Equity Association. There is no unfriendliness implied by this attitude. On the contrary, the association earnestly desires the co-operation of all other professional clubs and organizations. It can succeed only by virtue of the loyalty of the members of the profession to its methods and to its principles: Equity to the manager as well as to the actor. This, reduced to a formula, means: Pool your interests; standardise definitely in contract form your minimum rights and obligations; pledge yourselves to uphold them and then settle your grievances, should any arise, through the association, thus avoiding all personal quarrels and all unnecessary irritation between yourself and your manager. In other words, do your business in the dignified, impersonal, organized manner in which all business, except the actor's, is at present conducted.

"The Actors' Equity Association will do this for us if we will STICK TOGETHER."

GRACE GRISWOLD,
Of the Membership Committee, A. E. A.

LINA ABARBANELL OUT

Leila Hughes Replaces Her in "The Red Canary" with Eddie Foy

Internal disturbances threaten to disrupt the plans for the opening of The Red Canary, at the Lyric Theater, on April 13. Lina Abarbanell, who has been connected with the production since the original announcement, is reported to have left the cast, her place being taken by Leila Hughes, while there is further talk that Eddie Foy has replaced T. Roy Barnes in the leading comedy parts. Others in the cast are Nita Allen, Adele Howland, Ida Waterman, Cecile Renard, Phil Ryley, Neal McCay, David Reese, Arthur Lipson, Eddie Foley, and Charles Prince.

UNITED THEATRICAL ASSOCIATION

The United Theatrical Association is arranging for a special matinee on some Friday in the near future. A "first view" in New York will be given with members of the profession who have volunteered their services to assist in establishing a fund for the purpose of bringing the unknown, as well as the known, writers and actors to the attention of managers, which is one of the main purposes of this club. The expenses are being arranged for on a subscription basis, and the charge for seats will be one dollar. Orders should be sent in to the secretary, Mrs. Edith Ranger, 141 West Seventy-first Street. The society hopes to offer many novelties during the Fall, once a month; among them an Oriental opera, an operetta, two dramas, as well as a series of concerts.

BEN GREET PLAYERS

Performances of Shakespearean dramas are being given daily in the public and high-school auditoriums of New York by the Ben Greet Players, under the auspices of The Wage Earners' Theater Leagues and The Theater Center for Schools, with Julius Hopp as organizer. Performances are being given during this week of A Midsummer Night's Dream, The Tempest, and As You Like It.

ALLENTOWN NEWS ITEMS

ALLENTOWN, Pa., April 3 (*Special*).—Florenz Ziegfeld's Follies of 1913 closed here at the Lyric Theater, Saturday, April 4, after playing to two capacity houses. The company left for New York. They were followed by The House of Bondage, Seven Days in New York, and Mutt and Jeff. Romance played here, April 3, to a capacity house. The company was good.

FORD L. SHOTWELL.

BERNHARDT COMING

"Divine Sarah" Announces a Tour of United States, Austria, Russia and England

Sarah Bernhardt, who is now in Paris, has just issued an announcement that she is going to make another tour of the United States, beginning in October in New York. This route will also include a tour of Austria, Russia, and England, and will probably go into Japan to fulfil her engagement to appear at the Imperial Theater in Tokio. Although her latest appearance in this country was heralded as her farewell, she spoke so frequently to interviewers about it being but one of her farewells, that it was fully expected that she would return.

"QUEEN OF THE MOVIES"

This is the Concluding Week of the Thomas W. Ryley Production at the Globe

The thirteenth and last week of Thomas W. Ryley's production, The Queen of the Movies, at the Globe, will come to an end on Saturday night. On April 13 it opens at the Colonial Theater in Boston for an indefinite engagement. Business at the Globe has been quite satisfactory, but Manager Ryley feels that it will be to his advantage to move the production out of town.

WILLOUGHBY'S AUSTRALIAN COMPANY

George D. Willoughby, of Sydney, Australia, has engaged, through the offices of Darcy and Wolford, an American company for a season of twenty or more weeks in the principal cities of Australia and New Zealand. In the organization are Albert McGovern, Walter Penner, George Leary, Ethel Elder, Paul Byron, Jessie Arnold, and Grace Reading. On March 31 the company left New York city for San Francisco. Mr. McGovern is company manager.

ST. PAUL THEATER CHANGE

The Hippodrome Theater in St. Paul, Minn., report has it, was leased by Jacob Barnett to the Progressive Burlesque Circuit, and is to be remodeled and opened with burlesque. The theater has been conducted as a motion picture house, but is now closed. It was formerly the Star burlesque house.

ENGAGEMENT ANNOUNCED

The engagement of Reed A. Albee, son of E. R. Albee, general manager of the B. F. Keith vaudeville enterprises, and Mrs. Holmes Williams, widow of Victor G. Williams, son of Percy G. Williams, the retired vaudeville manager, has been announced.

TO HONOR SHAKESPEARE

Actors Urged to Observe His Anniversary by Brief Speeches at Public Schools

It is an odd and in its way a painful circumstance that with so many actors indebted to William Shakespeare for some of the most inspiring things in histrionic and dramatic art generally, not to speak of their obligations in many instances for a convenient solution of the bread-and-butter problem, there is scarcely any preparation being made in this city for observance of his 350th anniversary on April 23.

Here and there a few players, like Ben Greet, who with his two companies out of town is to present four performances on that day, offer signs of veneration, and the Actors' Church Alliance holds a special service in New York to commemorate the occasion, but there is little else here.

The idea is not so much to merely observe an occasion that comes regularly every year with April 23, but to make it a time for the spread of the Shakespearean propaganda, and to inculcate a love of the works in those who are ignorant of them, either through lack of advantage or neglect. One way of accomplishing that would be for actors to speak briefly on that day at the exercises in the public schools of the city. There are twenty high schools in the city, and each has some actors living near. All necessary is perhaps thirty minutes devoted to an appreciation of Shakespeare's work, something about his pre-eminence as a playwright, something of his life, and, above all, an encouragement of both teachers and students to study him naturally and practically. The date might be the day before the anniversary or the day itself.

The Shakespeare services of the Actors' Church Alliance will be held at the Cathedral of St. John the Divine at 4 o'clock on Sunday, April 26. There will probably be a great response, and the unique character of the event is quite certain to be noised abroad, so that by next April there will be a showing made that will do credit to the second largest city in the world.

COX NOT OUT OF SHUBERTS

Treasurer Rhinock, Who with Politician Owns Half of Shubert Stock, Explains

CINCINNATI, April 4 (*Special*).—A story which has gone the rounds that George B. Cox, of this city, had disposed of his holdings in the Shubert Company is totally without foundation, and has been denied by Mr. Cox in its entirety.

In a dispatch from New York regarding the report, Joseph L. Rhinock, treasurer of the Shubert Company, says: "Mr. Cox and myself own 50 per cent. of the stock in the company, and its showing has been such that none of the stock is for sale, or likely to be. It is true that we have gone into the production of moving picture films on an extensive plan, but that has nothing whatever to do with the affairs of the Shubert Company. It is a separate enterprise, in which our associates are men who have been prominent in the producing field in Europe."

The Shubert Feature Film Booking Company was recently incorporated. Mr. Rhinock is its president. Mr. Cox, Lee Shubert, and J. E. Brolatour are its heaviest stockholders. It controls hundreds of important dramatic plays for picture production and more than one hundred theaters for bookings.

CANADA FOR THE ENGLISH

(*From the Montreal Star.*)

The Empire Club, of Canada, recently passed the following resolution at a regular meeting of members in Toronto:

"The Empire Club, of Canada, views with satisfaction the formation of a British-Canadian Theater Organization Company, and believes that the presentation in Canada of the best class of plays by actors who represent British ideals in dramatic art will tend to enlarge our sympathies and elevate our taste, and will assist in bringing us into even closer connection with the aims and inspirations of the mother land."

Though this may be attributing to the Theater Organization Society somewhat extensive powers, yet the feeling that obviously prompted the presentation and adoption of the resolution is thoroughly justified. We have waited a long time for somebody with courage enough and enterprise enough to do what Canadians ought to have done long since—bring out English companies to Canada. Now that we have such an organization, we ought to lend it every possible support, in order to enable those responsible for its direction to realise their ideals.

Some ambitious plans are on foot for next season, and the reports which visitors like Martin Harvey and Laurence Irving will, it is to be hoped, take back to England should make these plans much more easy of accomplishment than would otherwise be the case.

Even if at first such an organization as this does not realize all one's expectations, it is infinitely better than nothing at all, and may very easily be developed into a movement of tremendous significance. But Canada must do her share.

CURRENT BILLS

GRAND OPERA HOUSE.—The current attraction for Holy Week is the Savage production, Everywoman. In the cast are Edna Porter, Elmer Grandin, Adelyn Wesley, Helene Davis (Mrs. Ned Wayburn), Emmett Shackelford, Loax Loture, and Diana Strong.

BRONX OPERA HOUSE.—The Midnight Girl in German, played by Adolph Philipp's company, is at this theater this week.

PROSPECTIVE NEW PRODUCTIONS

LIEBLER PLANS

George Tyler, Sailing for Europe, Announces Some Interesting Productions

George C. Tyler, managing director of the Liebler Company, has gone to Europe on his annual trip.

Mr. Tyler sailed on the *Kronprinzessin Cecelie*. After his arrival in Europe he commenced an automobile tour that will take him, among other places, to Biskra and the other North African places that figure in The Garden of Allah, and which he has not visited since he went there in search of material for that production. Prior to sailing he announced a number of new offerings for next season. Chief among them will be a spectacle called The Garden of Paradise, written by Edward Sheldon, and featuring Emily Stevens, who leaves To-Day at the end of another week. A Broadway theater is to be remodeled for this production, which will be made in October. Joseph Urban, of the Boston Opera company, is to design the eleven scenes and the costumes for the eighty-odd characters. Another play is by Louis N. Parker, a third is a play featuring Brandon Tynan, after his Chicago appearances in Joseph, and a fourth is a comedy by a young woman as yet unknown as a playwright. In addition, Mr. Tyler is arranging for a play for Lyn Harding, recently seen in Chicago in The Speckled Band. Mr. Tyler will return in July or early in August to take personal charge of the new productions, after which he will immediately sail for India. George Arliss will continue to play Disraeli next season for the fifth season. The major part of Cyril Maude's second tour will be spent at the Liebler Company's Theater in Boston. Joseph and His Brethren will open a season late in August at the Auditorium in Chicago, and The Garden of Allah will visit the Pacific Coast during the fair.

STAGE CUSTER MASSACRE

Missionary Beede's Indian Version to Be Given by Dakota College, June 1

The 1914 class play of the Agricultural College of North Dakota, to be given in June, will be a drama called Sitting Bull-Custer, written by Dr. A. McG. Beede, who has been a missionary among the Indians for many years. It will be very much in the nature of a pageant, being presented in the open air, on the college campus, just before sunset.

The author will spend two weeks, from May 18 to June 1, when the production will be made, selecting characters and attending to the details of the staging. He knows the Indians of North Dakota as probably no other white man living does. His play is an English interpretation of a drama given annually by the Indians in commemoration of the massacre. They believed it a miracle of the White Spirit that they were able to blot out this entire army, and hence make this a religious ceremonial. The tragedy was one of the most terrible in the history of the West.

Sixty people will be used in the production. Properties will be brought from Chicago and Washington, D. C. The stage will be 100 feet in width by 50 feet in depth. Living trees will furnish the background.

EDMUND C. FREEMAN.

"UNDER COVER" AT CORT

Selwyn Production Comes in September to Succeed Laurette Taylor in "Peg"

The seeming perpetuity of Laurette Taylor in Peg o' My Heart, at the Cort, has come to an end with the announcement that in September the Selwyn production of Under Cover will come to that theater, after a run that began on Christmas Day at the Plymouth Theater in Boston and continues at the Cort there. This does not by any means imply, however, that Miss Taylor will discontinue in Peg. That circumstance is still too far off to think about. She will go from the Cort Theater here to the Cort Theater in Boston, thus transferring places with the succeeding attraction.

The cast of Under Cover, which was written by Rol Cooper Megrue, will be headed by William Courtenay, and will include Lily Cahill, Lucille Watson, Lola Fisher, DeWitt Jennings, Wilfred Draycott, Jay Wilson, and Ralph Morgan.

"WHAT'S WRONG?"

David Belasco May Bring New Ballard Play Into Belasco to Follow Frances Starr

On May 4 at the National Theater in Washington, David Belasco will present Janet Beecher in a new play from the pen of Frederick Ballard, author of Believe Me, Xantippe. The title of the new piece is What's Wrong? Mr. Ballard's time since the acceptance of his play by Mr. Belasco has been spent in revising it under the manager's direction. Beside Miss Beecher, the cast includes Maidel Turner, Dorothy Walters, Frederick Burton, Richie Ling, J. W. Kennedy, Russell Simpson, Percy Helton, and William Dixon. As Frances Starr has now entered upon the last three weeks of her engagement in The Secret, at the Belasco Theater, her leaving will come at just about the time Belasco will be ready for a New York production of What's Wrong?

Miss Beecher has not been under the Belasco management for two seasons. She has now signed a contract for a term of years, to create leading roles in a series of new Belasco productions, beginning with What's Wrong?

"AMBITION"

Edward F. Rush Now Has Another First Regular Production by Ashley Miller

According to latest reports, Edward F. Rush, who is trying to break the trammels of burlesque production to enter the ranks of regular managers, will make his first offering in the new field a play by Ashley Miller, who has heretofore been a writer of motion-picture scenarios. Mr. Rush has lately announced two other forthcoming productions, Suzi, a Hungarian operetta, and Innocence, a tragedy that is now running in Vienna. Both of these are now deferred as metropolitan attractions until after Ambition.

Associated with Mr. Rush in the production of Ambition is Abraham Levy. They will present the play for the first time, on any stage, at the Shubert Theater, in Newark, on April 13.

REVIVE "SHEPHERD KING"

Emmett Corrigan Producing Company to Present Wm. Farnum at Garden for Four Weeks

Emmett Corrigan, Edwin Fosberg, and Dwight Dana, combined as the Emmett Corrigan Producing Company, will present William Farnum in a revival of The Shepherd King, by Wright Lorimer and Arnold Reeves, at the Garden Theater for four weeks, beginning May 4. The engagement will be for the benefit of the United Catholic Works of Manhattan.

Emmett Corrigan has previously been associated with Mr. Fosberg and Mr. Dana in his long and distinguished acting experience, so the organization proves no surprise. Mr. Fosberg was connected with the Henry W. Savage forces for some time, played Larogue in Madame X, and followed Mr. Corrigan in vaudeville in the latter's sketch, The Card Party. William Farnum also appeared in a sketch written in blank verse for Mr. Corrigan by Edward Peple, called The Mallet's Masterpiece.

The Shepherd King, a romantic drama in four acts and five scenes, was originally given in New York at the Knickerbocker Theater, April 5, 1904, with Wright Lorimer in the part of David.

TWO "PINAFORE" CASTS

To Alternate in Big Production of Gilbert and Sullivan Operetta at Hippodrome

As matinee and evening performances are given regularly at the New York Hippodrome, two complete casts of the principals have been assembled for the monster production of Pinafore that opens there on Thursday. The two casts are as follows:

Fay Templeton,	Josephine Jacoby,
Ruby Cutler Savage,	Helen Heinemann,
Elise Marryette,	Grace Camp,
William Hinshaw,	Eugene Cowles,
Harrison Brockbank,	Albert Hart,
Earl Waldo Marshall,	John Bardsley,
Vernon Dalhart,	Bertram Peacock,
E. Percy Parsons,	William G. Gordon,
Harry Fairleigh,	John Peeler,
Daniel Dawson,	Harry La Pearl.

An old-time sailing vessel has been constructed to float in the Hippodrome tank. In order to build this, it was necessary to close the big house all of last week and half the current week, a loss in receipts, which, supplemented by the expenditure of building, is far more than it would have cost to have built an actual ship.

MANY EASTER CHANGES

Wholesale Shifting of Plays to Make Room for "The Beauty Shop" and "The Dummy"

On April 13, Raymond Hitchcock will open at the Astor Theater in the new Cohan and Harris musical piece, The Beauty Shop, by Channing Pollock, Rennold Wolf, and Charles J. Gebhest. To make room for the production there, Seven Keys to Baldpate will be moved to the Gaiety Theater to continue its Broadway run. Along Came Ruth, which is now playing at that house, will go for a week stand at the Bronx Opera House.

On the same date, Easter Monday, Margaret Anglin, in Lady Windermere's Fan, moves from the Hudson to the Liberty to make room for The Dummy, the new detective play by Harriet Ford and Harvey J. O'Higgins, which opens there that night. Sari, the Savage production at the Liberty, will make way for Miss Anglin by moving to the New Amsterdam, which has been dark this week, owing to the withdrawal of the other Savage production, Maids of Athens, for revision, on last Saturday night.

"THE APEX"

Elaine Hammerstein in New Play by Richard Harding Davis and Jules Eckert Goodman

In the play recently accepted by Arthur Hammerstein, under the title of Blackmail, his daughter, Elaine Hammerstein, who has been appearing in High Jinks, will be featured next season. This is according to a contract that has just been signed between father and daughter. The play, which is by Richard Harding Davis, in collaboration with Jules Eckert Goodman, is now called The Apex. It was originally a one-act play by Mr. Davis, and was presented some time ago at Hammerstein's Victoria Theater. Miss Hammerstein made her debut this season in the musical piece, High Jinks, and the new venture will mark her debut in regular dramatics.

WEBER AND FIELDS TOUR

Organization to Play Seven Weeks of One-Night Stands, Beginning in Wilmington

On April 13 the Weber and Fields tour of seven weeks of one-night stands will begin in Wilmington, Del. The trip will cover four States, Delaware, Pennsylvania, Illinois, and Michigan. A special train will be used to transport and accommodate the company. Weber and Fields will head a cast of principals, among whom are many well-known players, supplemented by a chorus of thirty. In the programmes used will be the When Women Rule number from one of Lew Fields's recent attractions, the pool table scene, and the statuary scene from The Jubilee.

"THE GOVERNOR'S BOSS"

New Play by Former Senator James S. Barcus to Be Given New York Production

The play founded upon the Sulzer case, written by former Senator James S. Barcus, and presented by the Poli Players in Washington week of Feb. 23, is to receive a New York presentation at the Garrick Theater on April 13., John E. Kellard will head the cast.

In the play, a newly elected Governor of a State defeats the political boss, who has threatened him with impeachment for defying him, with the aid of dictagraph and motion picture camera.

A distinguished company was present at the Washington premiere, including ex-Governor Sulzer himself, who found considerable satisfaction in witnessing the triumph of his stage prototype.

LIND PLAY IN FALL

Homer Plans to Give "What Every Minister Knows" Regular Production Next Season

A report has been issued from the sanctum of Homer Lind, who has just returned to the regular stage after a long career in the operatic field, that he will present What Every Minister Knows, a comedy-drama of underpaid clergymen, by Evelyn Blanchard and Adelaide Stedman, as a regular New York production in the early Fall. The piece was given week of March 23, with Mr. Lind in the leading role, at the Crescent Stock company in Brooklyn. The Autumn production will be made under the title of The Man of Yesterday.

FAIRBANKS IS STILL BERTIE

An erroneous impression has been created by a paragraph in THE MIRROR relating to the announcement that Douglas Fairbanks would enter vaudeville. Mr. Fairbanks continues as one of the chief attractions with Mr. Crane in The Herfords, which has had a prosperous season. There has never been the slightest idea of shortening the tour, the management declares, and it will be played as originally booked up to May 16, and still includes such cities as Detroit, St. Louis, Cleveland, Buffalo, Rochester, Cincinnati, and Toronto. It is a fact that Mr. Fairbanks is to play 3 two weeks in vaudeville after the close of the present tour, but this arrangement has no bearing on the season of The Henrietta.

P. W. L. NOTES

The Professional Woman's League has added another day to the dancing classes at their rooms, 1999 Broadway. They are now held on Tuesday afternoon, Wednesday and Friday evenings. The Wednesday Evening Class is especially devoted to beginners. Mrs. Pauline de Lissa will have charge of the Friday Evening Classes.

The League is about to purchase a new Victrola; the dancing craze, which has just been laid, has proved an immense pleasure to the members and guests.

The president, Miss Maida Craigen, has been very ill with the grippe and is unable to leave her home.

Mrs. Frank Thompson Shartle has just been elected chairman of reception, to fill a vacancy.

ACTORS' SOCIETY NOTES

The Actors' Society of America will give a dance at Leslie Hall, 260 West Forty-third Street, Tuesday, April 14. Kenneth Morley and Isabella Morton will give exhibition dances.

Salaries due certain members have been collected by the society.

Caroline Newcombe has taken a life membership.

Dressing rooms in a theater in one of the large cities have been cleaned up at the action of the society.

W. F. Haddock has won a life membership offered by Fred Niblo.

Fred Niblo offers a life membership for the member who brings in the greatest number of members this year.

The society's indebtedness has been decreased to less than $260.

TULLYS SEEK DIVORCE

The Tullys, Richard Walton and his wife, Eleanor Gates, author of The Poor Little Rich Girl, are in the divorce courts of California. The writer of Cesar the Taximeter this time is the complainant, and his estranged wife appears, from published accounts, to interpose no obstacle to the action. Three times the couple has sought separation, and three times were they reconciled.

"There is no bitterness between us," says Mrs. Tully. "We are friends, and we have no differences over management or money matters. I suppose I am old-fashioned. I am an idealist."

H. PERCY MELDON AT MONTREAL

MONTREAL, March 30.—Manager Clark Brown has re-engaged H. Percy Meldon as stage director of the Canadian Players' Stock company. This is Mr. Meldon's third season with the company, which is headed by Lillian Kemble and Edward Mackay. The season will open May 4. Mr. Meldon has recently returned from a trip to Bermuda, following a long engagement as stage director of the Shubert Theater Stock company at Milwaukee.

Manager Brown has also engaged William Raymond and Bertha Mann for his Montreal company and Charles D. Pitt for director of his Ottawa company.

STAGE CHILDREN'S FUND

The Stage Children's Fund, of which Mrs. Millie Thorne is president, will give a benefit tea on Saturday afternoon, April 18, at Ellsmere Hall, 80 West 126th Street. A number of prominent actresses and their children will take part. Some of the Stage Children will do special dances. Miss Fanny Kennedy is chairman. Her committee is Mrs. Kate Claxton Stevenson, Miss Louise Dresser, Miss Frances Starr, Mrs. Jos. C. Nahm, Mrs. Frances H. Abraham, Mrs. John H. Van Tine, Miss Sadie Sears, and Mrs. S. Schwartz.

BERTHA JULIAN ILL

LINCOLN, NEB., April 4 (Special).—Miss Bertha Julian, playing Lulu in The Traffic, was taken suddenly ill Thursday night and removed to her father-in-law's home, at Nebraska City. Miss Helene Lane is now playing Lulu. Edith Williams has joined the company and is playing Miss Lane's part as Rosalinda.

V. E. Fulton.

SHERIFF CLOSES THEATER

The Majestic Theater, in Scranton, Pa., has been closed by the sheriff for unpaid bills of salaries, rent, furnishings, etc. Frank W. Weed, the manager, said that the house had never paid expenses since he had leased it.

RICHARD BENNETT
AND CO-WORKERS IN "DAMAGED GOODS"

210 WEST FORTY-SIXTH STREET,
NEW YORK, Jan. 15, 1914.

EDITOR DRAMATIC MIRROR.

SIR.—I cannot tell you how very glad I am to see that THE DRAMATIC MIRROR has come back into its own—that it is, as it were, to take the position that rightfully belongs to it among the theatrical publications—*i.e.*, AT THE HEAD.

Knowing as I do your attitude toward our profession, there can be none of the small scandal-monger in THE MIRROR's columns as long as it is representative of your policy.

The whole profession is to be congratulated, and I fondly believe that under your leadership THE MIRROR should become our American dramatic encyclopedia.

Yours sincerely,

RICHARD BENNETT.

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Jessie Bonstelle's Play Contest an Attempt to Bring Out Unproduced Playwright

Widespread popularity has attended the prize play contest which Jessie Bonstelle, the actress-manager, and P. C. Cornell, manager of the Star Theater at Buffalo, recently opened for Western New York authors. This popularity is in great part due to Miss Bonstelle, who is a particular favorite with the theatergoers in that section of the State. For many seasons past Miss Bonstelle has conducted successful stock companies in Buffalo and environs, and her productions have attained a degree of elaborateness only equaled by the better traveling attractions.

No wonder that many writers, heretofore apathetic, have eagerly seized the opportunity of entering the contest. For not only will the winning play be given as elaborate a production as the capabilities of Miss Bonstelle and her excellent organization permit, but the play, it is promised, will be placed with some well-known producer for a metropolitan bearing after it has been produced in Buffalo.

It is gratifying to note these ambitious efforts to bring to light the unproduced playwrights. Such enterprises open a new province to stock managers. Who knows but that in a profession of surprises and uncertainties it may be the good fortune of some stock manager to unearth the Great American play, the hopes of which seem to the pessimists of the theater world, to lie forever buried?

WILSON'S PLAY A SUCCESS

Reading Likes Francis Wilson's Play, "The Myd Mystery"—Big Broadway Hit Predicted

READING, PA., April 4.—Francis Wilson, assisted by three members of his company and the Orpheum Players, presented, for the first time on any stage, week of March 30, The Myd Mystery, a dramatization by Mr. Wilson and L. T. Bradley of J. Storer Wilson's story, "The Mystery of Myd."

Irwin Myd	Francis Wilson
Harriet	Amelia Gardner
Eva Wilson (Marie Woolcombe)	Elsie Esmond
Bishop of Bedford	Arthur Elliot
Lord Francis Phillimore	Walter Richardson
Rupert Jellibrand	William Reiffel
James Buffington	Harry Hayden
Inspector Bray	Millard Vincent
A Constable	Victor Beecroft
Mrs. Soper	Vida Croly Sidney
Englehard	Frederic Karr
Jane Abbot	Dora Booth

A large and appreciative audience was present at the premiere. The play is a cleverly constructed, ingenious and delightful farce-comedy, and will serve as a vehicle for Mr. Wilson next season, under the management of Charles Frohman. Numerous dramatic critics in the audience declared that it is the greatest hit this comedian has had in the past five years, and that after the rough spots are worn off the play will take Broadway by storm.

Mr. Wilson was, of course, the attraction de luxe, and his return to the city after an absence of quite a few years was welcomed by capacity audiences. He romped about the stage as he did in comic opera days. He played the title-role of Mr. Myd, a writer of essays, who through circumstances played the part of a detective, and while cavorting about in this disguise encounters so many entanglements that by means of the numerous episodes into which he was drawn his detective story, which he had experienced difficulty in composing, was actually written for him. Amelia Gardner as Harriet, his practical wife, performed her part capitally. Elsie Esmond and Arthur Elliot were received favorably, and their capable interpretations were largely responsible for the success of the premiere. All the remaining parts were assumed by the members of the Orpheum Stock, including Walter Richardson, William Reiffel, Harry Hayden, Millard Vincent, Victor Beecroft, Vida Croly Sidney, Frederic Karr, Dora Booth. Mr. Wilson congratulated them for the manner in which they portrayed their characters, and the people of the city for their privilege of witnessing such high-class productions as the Orpheum management made possible by their selection of these capable artists.

HARRY B. WEAND.

CHARLES BALSAR AT NEW ORLEANS

Charles Balsar will open with the stock company at New Orleans in the leading male role in The Woman.

EDWARD HORTON WITH PHILA. STOCK

PHILADELPHIA, April 6.—Edward Horton, well-known in this city and formerly associated with the stock company at the Chestnut Street Theater, has joined the Orpheum Players and will make his first appearance to-night. After appearing in various productions, including three seasons with Louis Mann, and for a while in vaudeville, he came to Philadelphia some years ago and joined the Orpheum Players. He was with them until the Chestnut Street Theater was closed. Since then he has been a member of the Little Theater Company in this city, where he remained through an entire season.

BOYLE STOCK COMPANY AT CANTON

CANTON, O., April 6.—The Canton Players, under the direction of Feiber and Shea, will open a Spring and Summer season at the Grand Opera House, April 13. Eleven performances will be given each week.

Ian Maclaren, late of Margaret Anglin's company, and Louise Randolph, formerly leading woman of the Poli Stock company at Springfield, Mass., will play the leading roles. Other members of the company are: Rita Davis, Fayette Perry, T. W. Gibson, Charles Halton, James Doulan, A. W. LeRue, William H. Forestelle, with Edwin Burke as stage director. Mrs. Pauline H. Boyle will have charge of the company.



Bert, Brooklyn.

HARRY E. McKEE.

Harry McKee, the popular stage director of the Greenpoint Theater Stock company, Brooklyn, was born in Tippecanoe, Ohio, and made his stage debut in 1887, in "variety, not vaudeville, in those days," as he succinctly expresses it. For six years after his eventful plunge in variety, he appeared in farce-comedy. Feeling, however, that he needed further training for success in character work, he turned his attention to repertoire. This schooling, he remarks, "has made me what I am to-day—good or bad."

He starred for five seasons in Peck's Bad Boy, One of the Finest, Zeb, and The Plunger. He then joined the O. D. Woodward organizations in Kansas City and Omaha as a leading member, after which he accepted an engagement with Dick Ferris. This led to long seasons in Philadelphia and Brooklyn. There are seventeen plays to Mr. McKee's credit, of which, the most successful, perhaps, is The Lamb and the Brute.

Though his *metier* is directing, his acting ability is so marked that the audiences welcome him in any role in which he casts himself. His singing and dancing are decidedly pleasing features of his musical productions.

STOCK IN BROOKLYN

The first stock production in Brooklyn of Stop Thief was cleverly handled by members of the Crescent Theater Stock company, March 30-April 4. George Alison, Leah Winslow, William Evarts, Gertrude Rivers, Mabel Reed, and M. J. Briggs were cast in the principal roles. Director Mason apparently made a special effort. The production seemed finished in every way.

The House of Bondage returned to the Grand Opera House for a second week's run, and drew to capacity houses. Noel Travers and his company presented an elaborate production of the widely discussed play.

A splendid revival, His Last Dollar, David Higgins's racing drama, proved to be a splendid drawing card at the Greenpoint Theater. Harry McKee scored as Kaufman, while Alfred Swenson, Nora Shelby, William Macauley, Bessie Warren, Pearl Gray, and Frank Joyner were seen in congenial assignments.

The MacCurdy Players, at the Gotham Theater, have established a reputation in producing old masterpieces. Last week's attraction, The Two Orphans, was one of the most elaborate revivals staged at that playhouse in many seasons. Louise Carter essayed Louise, the blind girl, while Margaret Campbell was seen as Henrietta. This week the premiere production of MacCurdy's play, Without a Name.

J. LEROY DRUG.

ROSTER OF LYNCH STOCK COMPANY

The roster of the Edward D. Lynch Stock company, which will open at the Hartman Theater, Columbus, Ohio, on April 20, includes, in addition to Lotta Linthicum and Mr. Lynch in the leading roles, Faith Cole, Grace Dale, Ada Boshell, Edward L. Delaney, David Baker, Morton Stevens, Joseph McCoy, Howard Benton, and David Leonard. Edward O'Connor is the manager of the company. James Boshell will act as stage director, while Stephen Golding and Arthur Holden have been engaged as scenic artists. The opening play is Elevating a Husband.

HALIFAX STOCK TO CLOSE MAY 2

HALIFAX, N. S., April 4.—The Academy Players will close their season on May 2, after thirty weeks of excellent business, and will open again next October. Sidney Toler and Jane Morgan have again been engaged to play leading roles.

J. W. TOWER.

WILLIAM DAVID AT THE WADSWORTH

William David will succeed Guy Harrington as leading man of the Wadsworth Theater Stock company, Monday, April 13. Mr. Harrington goes to the Warburton Theater Stock at Yonkers.

SYRACUSE CO. ENGAGED

Ione MacGrane and William Roselle to Play Leading Roles with Empire Stock Co.

SYRACUSE, April 9.—The Empire Stock company will open its Spring and Summer season at the Empire Theater, April 20. Many well-known players have been engaged. Ione MacGrane, who made many friends last season, will return as leading woman. Miss MacGrane has been playing in stock in Milwaukee during the Winter. William Roselle has been engaged as leading man. He is at present the leading man in Marrying Money, at the Princess Theater, New York.

Among the other players engaged are Malcolm Owen for juvenile roles; William H. Sams, who will play character parts and act as director. Mr. Sams is at present playing in The Misleading Lady in New York; Arthur Hyman, who will act as stage manager. He performed similar duties recently with Hop o' My Thumb; Horace Porter, a great favorite in this city; Helen Dahl, who will play second business; Blanche Frederici, lately associated with Bunty Pulls the Strings, who will take care of the character roles, and Edith Speare, who will act as ingenue. David Cauffman will have charge of the company, while Martin Butler will look after the scenic end of the productions.

NEW PLAY AT ST. JOHN

Thompson-Woods Stock Company Produces Unnamed Play by Wilbur F. Fauley

ST. JOHN, N. B., April 4 (*Special*).—The Thompson-Woods Stock company is producing the week of April 6, for the first time on any stage, an unnamed society comedy by Wilbur F. Fauley, society editor of the New York *Times*. The management is offering a prize of $30 to the person who suggests the best title for the play. The leading roles will be played by Frances E. Brandt and Sam A. Meharry. A feature of the production will be the first showing here of the chromatic wig.

K. C. TAPLEY.

VAUGHAN GLASER MOVES

Popular Stock Actor at Detroit After Successful Cleveland Engagement

DETROIT, April 6.—Vaughan Glaser and his associates, including Fay Courtenay, opened a Spring and Summer season at the Lyceum Theater, yesterday, in The Man Between.

Mr. Glaser closed his Cleveland engagement at the Metropolitan Theater Saturday, April 4, after a successful season of thirty weeks, in which capacity business was the rule. The Walls of Jericho, the closing attraction, brought out to splendid advantage the abilities of the players.

HENRIETTE BROWNE'S PLAYERS

An aggregation of New York players, headed by Henriette Browne, under the direct management of Charles A. Goettler, sailed on the *City of Savannah* of the Ocean Steamship Line on Thursday, April 2, to appear at the Savannah Theater, Savannah, Ga., for an indefinite run, presenting the latest Broadway productions. An arrangement has also been perfected by which this same organization will appear in Charleston, S. C., once every week.

The complete roster of the players includes Henriette Browne, Virginia Perry, Alice Johnson, Tinsley Harrison, James Rennie, John Macfarlane, Allan Robinson, Elbert Benson, Frank Cronin, Westley Mantell, Herbert Salinger, and Charles A. Goettler.

THURSTON HALL AT PHILADELPHIA

PHILADELPHIA, April 6.—Thurston Hall has succeeded Berton Churchill as leading man of the Orpheum Players at the Chestnut Street Opera House. He will open his engagement to-night in Broadway Jones. Mr. Hall is a favorite in Philadelphia, having appeared, last year, with the Players when the organization occupied the Chestnut Street Theater. He recently closed a successful engagement as leading man of the Washington Players at Detroit.

STOCK IN NEW YORK

ACADEMY OF MUSIC.—Ten Nights in a Barroom is the offering this week with Theodore Friebus in the role of Joe Morgan. Priscilla Knowles is playing Mary Morgan. The regular members of the company are rendering capable support. The players gave a noteworthy presentation of The Governor's Lady last week to excellent business.

WADSWORTH THEATER.—Though changes in the personnel of the company are to take place shortly, the players are presenting this week, with rare distinction, The Servant in the House. Guy Harrington and Florence Rittenhouse are playing the leading roles.

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STARS

STARS FOR ACADEMY

Robert Edeson, in "Strongheart," to Open Stock Star Season, April 20

To commemorate suitably the 2,000th consecutive performance by his resident stock company, which takes place on Monday, April 20, at the Academy of Music, and to make a gala event of the same, William Fox has arranged with the Packard Theatrical Exchange for the following well-known players to inaugurate a stock star season, appearing in plays in which they have heretofore been identified, supported by the regular members of the stock company.

For the opening week, beginning Monday, April 20, Robert Edeson will be seen in Strongheart, the play in which he made his first big hit as a star. He, in turn, will be followed, on April 27, by Louise Gunning in Forty-five Minutes from Broadway; May 4, Henry B. Warner in The Ghost Breaker; May 11, Marguerite Clark in Merely Mary Ann; May 18, Edmund Breese in The Master Mind, and May 25, Amelia Bingham in her greatest success, The Climbers.

STOCK AT PITTSFIELD

Stock Managers Worsley and Graves First to Use Actors' Equity Contract

PITTSFIELD, MASS., April 6.—The Pittsfield Players, under the management of Wallace Worsley and Robert Graves, Jr., will begin their second season at Pittsfield on June 1, for a period of fifteen weeks. Julia Taylor will again head the company. Messrs. Worsley and Graves, both of whom are prominent actors, the latter playing at present in The Misleading Lady, are the first stock managers in the country to use the Actor's Equity stock contract.

"THE BROKEN BUTTERFLY"

Mabel S. Keightley, author of The Warning, has completed a new comedy drama, The Broken Butterfly, for Louise Browne, the popular leading lady of the Edward Doyle Stock company. The play runs the gamut from sparkling wit to deep emotion, giving Miss Browne ample scope for her natural ability. Manager Doyle will spare no expense in making this production the finest in his repertoire. In Act 1, Miss Browne appears in a $300 butterfly costume. A Butterfly Dance is a feature of the play, and a song written for Miss Browne by Pauline Beck will undoubtedly add to its popularity.

GRAHAME STOCK COMPANY CLOSES

The Grahame Stock company, which has been playing an engagement at the Academy of Music, Jersey City, closed on Saturday, March 28. It is said that non-payment of salaries was the cause of the closing. Manager Henderson has not decided upon the future policy of the house.

HOMER BARTON AT INDIANAPOLIS

Homer Barton, who recently closed his second season as leading man of the Empire Theater Stock company at Providence, has been engaged as leading man of Wright Huntington's new stock company at Indianapolis. Vera Fuller Mellish is the leading woman. The company will open at English's Opera House, April 13.

OKLAHOMA CITY TO HAVE STOCK CO.

OKLAHOMA CITY, OKLA., April 4.—A stock company under the direction of Ralph A. Rose will be installed at the Fair Park Theater, beginning May 24. Only high-class plays will be presented. Mr. Rose has been connected with the North Brothers Stock company for the three past years.

NEW STOCK AT SCHENECTADY

F. Ray Comstock and Morris Gest will install the Comstock-Terry Players at the Van Curler Opera House, Schenectady, N. Y., on May 4, with Ethel Grey Terry playing the leading roles. Miss Terry is a great favorite in Schenectady, where she was leading woman of the Malley-Denison Stock company for two seasons.

COURNEEN STOCK AT JAMESTOWN

JAMESTOWN, N. Y., April 6.—William Courneen, formerly leading man of the Bisbee Players at the Samuels Opera House, has organized a stock company which will open at this theater April 13. He will continue to play leading roles. The company will move to the Celeron Park Theater for the Summer season.

YONKERS STOCK TO OPEN APRIL 13

A stock company under the management of Howard Rumsey will open a Spring and Summer engagement at the Warburton Theater, Yonkers, April 13. The Rainbow will be the opening attraction. Clifford Woodward will assist Mr. Rumsey in the management of the house.

PROVIDENCE ACTIVITIES

Albee Stock to Open in "Conspiracy"—Empire Company Closes with Impressive Ceremonies

PROVIDENCE, R. I., April 7 (*Special*).—Patrons of the stock companies in Providence the past week have had two events to divide their interest—the announcement of the opening play of the Albee company and the closing of the Empire Theater Stock company.

Manager Lovenberg has spent much time and thought in choosing his opening production for the Albee Players, and his decision to give The Conspiracy seems to have been a happy one, judging by the remarks of regular patrons. This play was seen here last Fall with its author, John Emerson, as star. At that time it was very favorably received by the press and public. In getting this play, so recently released for stock for its premiere, the Keith management have made a popular move.

The Empire company closed the three years' engagement on Saturday evening, March 28, in Sapho. Most of the original members appeared in the farewell performance. The audience, which completely filled the house, was most enthusiastic. At the end of the first act occurred a demonstration when the entire company was showered with flowers and packages of all descriptions. Everybody made a speech. Edwin M. Leonard, the stage-manager, introduced the members, although after a thousand performances this was hardly necessary. Marion Ruckert was the first speaker, and was followed by Homer Barton, who made a semi-humorous address. He mentioned his record of not missing a single one of the 1,082 performances, and of his hope to play in Providence again. The other members spoke in turn, and Mr. Leonard finished by thanking both the audience and Spitz and Nathanson for the support the company had received. It was midnight when the audience filed out to the strains of "Auld Lang Syne."

As the Empire is to be devoted in the future to motion pictures, the company will not return. Miss Ruckert is going abroad for a rest and Mr. Barton is to play with the Wright Huntington Players in Indianapolis. Malcolm Clifford will play in stock in Lowell. The plans of the others are not definitely settled, but several are considering offers.

E. H. COLEMAN.

LUCILLE LA VERNE TO OPEN APRIL 13

Lucille La Verne will begin her season of stock at Atlanta, Ga., on Monday, April 13, with The Lily as the opening attraction. Miss La Verne will be supported by the following players: Margaret Chaffee, Helen Haskell, Olive Blakeney, Katherine Jaquith, Georgia Georgette, Percyval Aylmer, Robert Middlemas, Eugene Stewart, Ernest Wood, Louis Mason, James Marcus, Anton Comlosy, and Wade Scott.

ARVINE PLAYERS AT ORANGE

The Arvine Players, under the direction of Edwin Forsberg, will begin an engagement at the Bijou Theater, Orange, N. J., on Monday, April 13.

Another company of Arvine Players, managed by George Arvine, will open a Spring season on the same date at Indianapolis.

COLUMBIA STOCK AT WASHINGTON

WASHINGTON, April 6.—The Columbia Players will open their 1914 season at the Columbia Theater, Monday, April 13, with The Rejuvenation of Aunt Mary. Managers Metzerott and Berger predict the greatest season in the history of the organization. The names of players engaged have not as yet been announced.

STOCK NOTES

Nellie Kennedy will head the Empire Stock company at Cobalt, Ont.

Dorothy Lewis has been engaged to play character roles at the Portsmouth Park, opening May 30.

Wallis Clark, who has been playing in vaudeville for the past two years, essays his first stock work this season.

Winifred Wellington made her first appearance with the Lester Lonergan Players at New Bedford, Mass., week of March 30, in Officer 666.

Harry La Cour and L. E. Robertson, late of the Jones and Crane staff, have formed a partnership to install three tabloid stock companies in Illinois.

Joseph A. Demier, who has been associated with the stock company at Mt. Vernon, closed his season last week and is now at liberty.

The Packard Theatrical Exchange has been appointed the New York representative for the Bainbridge Stock company in Minneapolis.

Daniel Hamilton has been engaged to support Edna Archer Crawford in a vaudeville sketch which she will utilize during the Summer months.

Clare Weldon will return from Paris next month for her regular stock season. Last Summer Miss Weldon was leading woman at Poli's in Springfield.

Florence Wright has closed with the Harvey Stock company at Rockford, Ill., and is resting at her home in Minneapolis.

Alice Baker, who has become a great favorite with the Academy Players, Halifax, N. S., made a great success as the fashionable society woman in The Butterflies, March 30.

Richard Ogden is filling in several weeks with the stock company at Bayonne prior to returning for the third season to the Orpheum Theater Stock company in Montreal, opening May 4.

Mr. Chas. Balsar, who has been ill for four weeks, has joined the Greenwall Stock company, playing in the Greenwall Theater, New Orleans, La., opening on April 11 at that house.

Ina Brooks has retired from the Orpheum company in Philadelphia, and is returning to the J. W. Rumsey and Edgar McGregor Stock company, which is about to open its second Summer season, at the Lyceum Theater in Rochester.

The Earle Stock company opened a week's engagement at the Majestic Theater, Port Huron, Mich., March 30. They are presenting high-grade plays at popular prices and filling the house at each performance.

Julia Hanchett, who has been recording a substantial success with the Washington Players in Detroit, has been engaged for a stock company under the same management, which will open at South Bend, Ind., April 19, in Green Stockings.

Geraldine O'Brien has arrived at her home, in Baltimore, after a trip around the world with a company playing The Chorus Lady. It is reported that she will rejoin the Poli Players in Baltimore, with whom she was seen in leading roles previous to the start of her tour.

Clara Beyers, well known stock leading woman, was called home suddenly by the death of her brother. This season Miss Beyers has been in motion pictures, playing with the Majestic Company at Los Angeles. After a short rest in Chicago she will return to the Coast, joining the California Motion Picture Company, San Francisco, under the management and direction of Lucius J. Henderson.

Hardie Meakin, of the Washington Players, at the Washington Theater, Detroit, will soon be at liberty owing to the closing of the company. This is the second engagement Mr. Meakin has played in Detroit, having been with the Avenue Theater Permanent Players. Previous to that, he played seasons with the Poli company in Washington and with the Gayety Stock company in Hoboken.

Teddy Gibson, who was the juvenile at Poli's in Springfield last season, will soon leave for Feiber and Shea's house at Canton, which is under the management of Pauline Boyle. He began rehearsals last week in New York in The Fortune Hunter.

Mary Rehan has closed her season in Little Women, in which she played with great success the role of Jo, and has returned to New York to spend the Summer in stock.

In response to special request, Theodore Lorch, manager of the Gayety Theater Stock company, at Hoboken, gave two splendid performances of Doctor Jekyll and Mr. Hyde on April 3, assisted by the regular members of the company.

Ottala Nesmith, the leading woman of the Fulton Players, at the Fulton Opera House, Lancaster, Pa., continues her triumphs. The Lancaster *New Era*, March 17, pays great tribute to her splendid performance in the role of the wife in The Spendthrift.

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ACTORS' CHURCH ALLIANCE

Decides to Publish a Quarterly Paper to Be Called "Church and Stage"

On Sunday evening, April 19, at 8 o'clock, the April service of the New York Chapter of the Alliance will be held at the Church of the Ascension, Fifth Avenue and Tenth Street. The Reverend Percy Stickney Grant, rector, will conduct the service, and the sermon will be preached by the secretary of the Alliance, Reverend Walter E. Bentley, on "The Church's Duty to the Theater." Following the service will be held an Open Forum in the Ascension Parish House on West Eleventh Street, next to the church. Dr. Grant will preside and all present will be invited to take part. All members of the profession are cordially invited to be present.

Sunday afternoon, April 26, at the Cathedral of St. John the Divine, 113th Street and Amsterdam Avenue, will be held a special service to commemorate the three hundred and fiftieth anniversary of the birth of William Shakespeare. Reverend Dr. Percy S. Grant will be the preacher on that occasion, and the service will be at 4 o'clock. Dr. Miles Farrow, the Cathedral organist, is preparing a special musical programme. As this is the first service of its kind in America, it is hoped that the profession will turn out in full force and do honor to the great occasion. Admission free to all.

The regular monthly meeting of the Board of Directors of the New York Chapter and of the National Council was held at the headquarters, Friday evening, April 3, and the usual routine business was transacted. It was decided to issue a quarterly paper, to be called *Church and Stage*, and the first issue will be distributed to all attending the Cathedral service, April 26. The editor will be the secretary, Reverend Walter E. Bentley, assisted by Josiah C. Pumpelly and William B. Southwick. The paper will be planned on the lines of the *Actors' Church Union Quarterly*, of Great Britain, Ireland, and Canada.

WALTER E. BENTLEY, Secretary.

MADAME LABADIE AT COLUMBIA

On April 6, Madame Labadie, who has come up from the South, where she has been successfully appearing this Winter, to spend Holy Week at her home at Bayside, L. I., gave one of her presentations at Columbia University (Institute of Arts and Sciences). The play selected from her repertoire was Ibsen's A Doll's House.

DRAMA LEAGUE

Meeting of the New York Center Provides Some Interesting Statistics

Sixteen plays have been approved by the Drama League out of fifty-one considered. This was one of a number of statistics provided a meeting of the League held last week at the Playhouse. The New York Center of the League was established only last Spring, and there are already 1,700 members enrolled. Affiliated with the League are more than forty clubs and fifty public libraries.

The purpose of the organization is to stimulate interest in worthy plays, not including farces, musical comedies or revivals. Bulletins containing recommendations are issued at intervals fixed by the Playgoing Committee.

Speakers at the meeting at the Playhouse were Cyril Maude, Eleanor Gates, William H. Biles, president of the local center; Laura V. Day, secretary; Samuel Swift, of the Playgoing Committee; William E. Bohn, C. H. Hoard, Katherine Lord, Alfred H. Brown, and Roland Holt.

THE LATE MARIE JANSEN

The memory of Marie Jansen will occur to lovers of comic opera of a quarter of a century ago with more than ordinary pleasure and her death will leave a keen sense of regret. She was one of the most delightful stage personalities of her time. Pretty, dainty and magnetic, she seemed to fit into each of the many roles—in which she was invariably received with popular acclaim—with facile adaptability. Having acquired her knowledge of singing at the New England Conservatory of Music, Boston, she made her stage debut in her native city Sept. 13, 1881, in Lawn Tennis, at the Park Theater. While traveling with the Comley-Barton Opera company she created the part of Valentine in Olivette, in which she was the original in this country.

After this engagement Miss Jansen came to New York and became a leading member of the D'Oyley Carte company, at the old Standard Theater. She was the original Iolanthe in Gilbert Sullivan's opera. Under Rudolph Aronson, at the Casino, she made one of her greatest successes in the title role of Nadjy. Other light operas which Miss Jansen sang with distinct success were Grand Duchess Erminie, Billie Taylor, Madame Favaro, The Black Hussar, Rosetta, The Beggar Student, Patience and The Oolah. In 1894 she went to England, where she played the title in Featherbrain, with the Charles Wyndham company. Her hit there was instantaneous, and the piece ran for eight months at the Criterion. On her return to this country she was engaged as leading woman for the Francis Wilson company and remained with the comedian for nearly five years.

In 1901 Miss Jansen organized her own company, with which she toured the United States and Canada. This was her last public appearance. She retired after that and chose Milford as her residence.

DUBLIN (GA.) THEATER ITEMS

Dublin, Ga., (*Special*).—T. W. Books, lessee of the New Bertha Theater, having moved to Macon and feeling that his manager, R. W. Carswell, was not capable of giving the theatrical public the attention it deserved, turned the managership over to H. P. Diggs, of Macon, who has a large circle of friends that will rejoice to learn of his appointment. Mr. Diggs comes well recommended as a manager, having gained his experience in Macon, Ga., where he managed one of the larger theaters.

The Rose Maid company played to one of the largest houses of the season here when they filled the New Bertha Theater to its capacity on March 19. There were several special trains run into the city by all of the roads, giving the public a chance to see one of the finest shows of its kind playing this section of the South. This is the only troop of the season that can boast of filling the house to its capacity, other than Al. Wilson and his company, which opened the new theater. E. S. Ennis.

ACTORS' FUND DAY

Cyril Maude has announced that he will be glad to give his services in aid of the Actors' Fund on April 17, the day set aside for observance at most theaters. He has chosen to appear in three different roles. The first number will include the screen and quarrel scenes from The School for Scandal, with his daughter, Margery, as Lady Teazle. The next will be a sketch, adapted from the French, by Edward Knoblauch, called A Particular Pet, and the third will be the bedroom scene from Clyde Fitch's Toodles, which Mr. Maude played successfully in London.

Representatives of the Lambs, Friars, Professional Women's League, Twelfth Night Club, Dramatists' Club, Players, White Rats, Screen Club, Hebrew Actors' Association, Actors' Equity Association, and the Columbia Amusement Company have undertaken to dispose of 50,000 tickets for the matinee.

LOTTIE COLLINS BREAKS FINGER

Lottie Collins, of The Belle of Bond Street, at the Shubert Theater, broke the middle finger of her left hand from too vigorous beating of the tambourine, during the second act, on the opening night, April 30. Miss Collins finished the act, though tears of pain showed through her smiles. The broken finger was set in splints, and she appeared in the final act with her arm in a sling.

MISS MACDONALD SAILS

Christie Closes in "Sweethearts" and Engages Steamship Passage by Telegraph

As exclusively forecasted in The Mirror recently, Christie Macdonald closed in Sweethearts, in Detroit, at the Detroit Opera House, on April 4. Miss Macdonald wired her husband, who is Henry Lloyd Gillespie, to engage steamship passage for her that she might sail for Europe immediately after her arrival in New York from Detroit. This is at the advice of her physician, who believes that the ocean trip will afford her much benefit. She has suffered from severe colds ever since her Chicago engagement, her condition being the reason given by the management for the closing.

DECATUR THEATER CHANGES HANDS

Decatur, Ill., March 28 (*Special*).—The Powers Theater deal, at Decatur, Ill., has been completed, whereby D. F. Schnepp, treasurer of the Chatterton Theater at Bloomington, Ill., is given a two years' lease on the Powers, with privilege of renewing the lease for five years. Mr. Schnepp will come here about June 1 and assume active management. Frank Owens, the present treasurer, will be retained. Mr. Powers has retained the Powers's family box. It is understood that the F. and H. Amusement company renewed its lease on the Chatterton Opera House at Bloomington, Ill., and that for the present Mr. Schnepp will have only the Powers.

Thos. P. Ronan, who has been with the Powers Theater for the past fourteen years, and who succeeded Fred Given as manager, will leave for New York about Aug. 1, to take a position with Joseph M. Gaites. Mr. Ronan expects to work in the office a while and later go out ahead of a company. Mr. Ronan's long connection with the Powers Theater, and his wide acquaintance in the profession, should insure his success. Mr. Ronan has always lived in Decatur, and has held all positions at the Powers Theater, from lowest to highest. His many Decatur friends look forward to his rapid advancement. Percy S. Ewing.

PAUL HEYSE DEAD

Paul Heyse, the eminent German author and dramatist, died in Munich after a brief illness, brought on by attack of pneumonia, April 2. He is best known in America by his play, Mary of Magdala, translated by William Winter and played by Mrs. Fiske.

Johann Ludwig Paul Heyse was born in Berlin March 15, 1830. His father was a professor in Berlin; on his mother's side he descended from a family of Jewish converts. His early life was spent in the city of his birth, when, in 1847, he matriculated at the university. In 1854, King Maximilian, of Bavaria, became Heyse's patron, referring to him as a young Goethe. A pension the king bestowed upon him freed him from the necessity of a scholastic career, enabled him to marry Margaret Kugler, and insured him leisure to pursue his literary work in Munich. His wife died in 1862, leaving him four children. Anna Schubarth, of Munich, became his second wife.

Thirty volumes of collective works, dramas, poems, novelles, and novels are the result of Heyse's literary activities. He was a most finished craftsman. Among his many produced dramas, those best known are Hans Lange, Colberg (which are still being frequently played), Meleager, The Sabine Women, Louis the Bavarian, The Goddess of Reason, Don Juan's End, and Mary Magdala.

TITO MATTEI DEAD

Tito Mattei, composer, conductor, and pianist to the King of Italy, died in London, March 30. He is known all over the world for his melodious songs. Mattei was born at Campobasso, near Naples, May 24, 1841. At the age of five he made his debut in concert, and very soon after began making tours through Italy. At eleven years of age he was appointed professor at the Santa Cecelia Academy in Rome, was made a member of the Philharmonic Society, and many other musical organizations. After touring France and England, he played before Pope Pius IX., on his return in 1853, and received from him a gold medal. After many successful tours over the continent, Mattei went to London, in 1863, which has been his home ever since. In 1870 he organized and conducted a season of Italian opera, at the Lyceum Theater, in the British capital.

Among the hundreds of popular songs and pianoforte compositions, sung and played everywhere, most notable are "Non Ever," "Dear Heart," and "Mattei's Valse." He composed several operas, among them La Prima Donna.

"HOODOO" PLACE FOR ACTORS

Pittsburgh, Pa., March 28 (*Special*).—Pittsburgh seems to be a sort of "hoodoo" for accidents to actor-folks lately. Miss Vernon, of the William Hodge company, sprained her ankle here on March 24, which necessitated her withdrawal from the cast temporarily. Miss Willey, the understudy for the part, was therefore called upon. Another instance is that of Joseph Woodburn, of The Widow by Proxy company, who was stricken with appendicitis on Wednesday, March 25, and was ordered by his doctor to withdraw from the cast temporarily. He will probably have to undergo an operation here. Meanwhile, Joseph R. Garry was called upon to take Mr. Woodburn's part in addition to his own.

Dan J. Packiner.

Sealed bids will be received for the leasing of the **Grand Opera House** in the Borough of **West Chester, Pennsylvania,** for a period of three years from the first day of September, 1914.

All bids must be sealed and addressed to the undersigned on or before the 13th day of April, 1914.

C. Wesley Talbot, **West Chester, Pa.**

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LAST WEEK

2281

Names of players were recorded on our Telautographs seeking engagements

Direct telephone lines and a special long distance service to managers' offices were kept busy with the flow of metropolitan and stock engagements.

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GOSSIP

The three hundredth performance of To-Day will be given June 18.

The fiftieth performance of The Midnight Girl was celebrated at the 44th Street Theater, April 3.

Estar Banks is receiving some excellent notices for her work in the part of an old woman in William Hurlbut's comedy, The Man Who Would Live, now touring.

The Toy Theater in Boston contemplates next season giving a series of little plays for children on Saturday mornings.

Sarah Padden is to appear in a new Irish comedy entitled Peggy O'Neill, by Frederick Paulding, next year. She will play the title-role. The play is the same type as Peg o' My Heart.

Next season Robert Graves, Jr., plans to present The Ambitions of Marjory, a new play by John Cumberland, author of The Reformers, which Mr. Graves now has in rehearsal.

Owing to her success in Panthea, Olga Petrova has cabled to her solicitors abroad to lease her country estate at Maidenhead, England, expecting to remain in this country during the Summer.

Mr. and Mrs. James K. Hackett departed for Europe on the *Lusitania*, April 1. Mr. Hackett will pose for the moving-picture version of Monsieur Beaucaire, in Paris. On his return he goes to San Francisco, where he will play.

Wadsworth Harris, who is playing in Within the Law, was recently entertained at dinner at the University Club, in Omaha, during the week's engagement of his company. He will pass the Easter vacation with relatives in Chicago.

Miss Dorothy Phillips, remembered for excellent work in support of Henry Dixey in Mary Jane's Pa and as Modesty in Henry W. Savage's Chicago production of Everywoman, has returned to the stage to originate the title-role in Pilate's Daughter.

Harry H. Frazee has engaged Geraldine Beckwith to understudy the principal feminine roles in A Pair of Sixes. She is a well-known Brooklyn society girl, who has heretofore appeared only in amateur theatricals. She is a graduate of Berkeley Institute.

Mrs. Henry Wigley, wife of the publicity man who was found dead in a New York rooming house, has requested The Mirror to express her gratitude for the many expressions of sympathy received following her loss. She came from Chicago, where she has a dramatic agency, to take charge of the body. She may be addressed at 145 North Clark Street, Chicago.

Edward E. Rice has concluded a contract with Edgar Ballaban the famous impersonator, who has created a profound impression in London, Paris, Berlin and Monte Carlo, for an American tour. Mr. Ballaban is a vocalist of high order who has studied his art with Madame Marchesi.

Mrs. Evelyn De Foliart was granted a divorce from Carl De Foliart, at Oshkosh, Wis., March 28, on the grounds of non-support and desertion. She was also given the right to assume her maiden name, Grace Sutton. Miss Sutton has been residing in Oshkosh to establish her rights in the divorce courts. She is now with the Oliver Drama Players, playing indefinitely.

James K. Hackett departed March 31 on the *Lusitania* for London and Paris. His trip is primarily to fulfill a contract with the Famous Players Film Company to appear for them in the title-role of Monsieur Beaucaire. Mr. Hackett will be abroad about two months. Upon his return he will immediately begin active preparations for the production of Othello, which is projected for early in September at the Greek Theater, Berkeley, Cal.

WANTS

RATES. CASH WITH ORDER:

20 words, or less, cost 25c. Additional words 1c. each. Four-time orders will include a fifth insertion, free of charge, on request.

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FOR SALE or equity, dramatic playlet (two men, one lady); strong part for lady. Liberal terms for right party. "M. E. E." 14 East Ontario Street, Chicago, Ill.

FOR SALE—Superb photographs of theatrical stars at great sacrifice. Some autographed. Emily Shambleau, 735 Portage Avenue, South Bend, Ind.

FOR SALE—Theater Magazine; complete set, 1901 to 1913, inclusive; publishers' binding; new. Jacob Stutter, 1220 Bedford Avenue, Brooklyn, N. Y.

PLAYLETS and Sketches, with the punch written to order. Robert De Camp Leland, Box 2348, Boston, Mass.

VAUDEVILLE SKETCHES to order. Always some on hand. Vehicles for stars in vaudeville a specialty. Harry B. De Lamont, care Mirror.

When the Lambs leave New York on their "all-star" gambol on May 22, John Philip Sousa and his band will travel along and lead all the street parades.

The Madison Square Dramatic Club will present B. MacDonald Hastings's play, The New Sin, in the Washington Irving High School on May 20.

A telegram to The Mirror from Cleveland, O., announces the death of the mother of Robert Flynn, whose last address is given with The Night Birds company.

Mae Marrinan Bartlett, with her mother, Mrs. Mary M. Marrinan, a newspaper woman, has just written a three-act play that has been accepted and will be produced in the Fall by a well-known Western manager.

FROM BALTIMORE

Leading Houses Show Pictures.
Aborn Opera Co. to Open May 11.
Paint and Powder Club Active.
Poli Co. in "Merely Mary Ann."
"Madcap Duchess" Well Liked.
"Lure" Proves Disappointing.

BALTIMORE, April 7 (*Special*).—The customary observance of Holy Week is being rigorously enforced this season at the first-class playhouses. There is not a single attraction of the first order on the boards. Ford's and the Academy are both devoted to motion pictures, the former presenting Judith of Bethulia. This is the first exhibition of this remarkable feature film in this city. The attention to details displayed in staging this production calls for the highest praise, and the acting of the principal players is a most noteworthy feature. An interesting picture is being exhibited at the Academy for those who enjoy educational phase of the art. Native Life in the Philippines is certainly an instructive as well as entertaining film.

The Colonial is offering McFadden's Flats during the present week, and the Maryland is offering Belle Story at the head of long bill of merit. Virginia Harned scored a most emphatic success at this house last week, and took first honors on a bill of unusual excellence. Emma Carus and Carl Randall ran close second honors in one of the best acts seen here in a couple of seasons. Swor and Mack were the biggest laughing feature seen at the Maryland for many months. Their act was a tremendous hit, easily surpassing Bert Williams, who played here a couple of weeks ago.

Ford's enjoyed a splendid week with Herbert's The Madcap Duchess, which was undoubtedly one of the best light operas heard here in many a season. With Bart it ranks as the season's best offerings in the musical line.

The Lure, which had its first local production at the Academy, proved a distinct disappointment. Not only did it fail to draw the public, but the company presenting the piece in Baltimore was of the sort one would not expect to find in any large city. With an able cast, The Lure would probably have enjoyed better business, but when managers persist in sending third-rate companies to Baltimore, they must abide by results. The play was scored by all the local critics, and justly so. As an evening's entertainment, The Lure is about the poorest excuse we can recall to mind in all the years of playgoing.

Merely Mary Ann was presented by the Poli organization last week. To the credit of Miss Huff, let it be stated that she did not endeavor to imitate Miss Robson. Her performance was decidedlyone of the best she has given during her long membership with the company. Her work, both in The White Sister and Merely Mary Ann, surpassed any of her former efforts. The supporting company was satisfactory. This week The Wolf is the bill.

Ford's have announced that the Aborn Opera company will inaugurate the local season on May 11. The season is generally of eight or ten weeks' duration, and the number of operas presented during that period generally average from fifteen to twenty. So great is the interest taken here in the company, that one finds it impossible to obtain seats at any of the performances after eight in the evening or two in the afternoon. A sold out house is the general rule for all the Aborn productions. All Baltimore is deeply interested in this organization, and lends its hearty support with the result that the management brings its best singers, and in every way possible uses its efforts to please the public and to cater to them. Productions of Louise, the Juggler of Notre Dame, Natoma and Tiefland have been promised.

The annual production of the Paint and Powder Club, of this city, will be given at Albaugh's during Easter Week. The club has long been noted for the excellence of its productions. The proceeds of each performance is donated to some worthy charity, and as the house is sold out every night, a splendid sum is realised. This season the club will give performances in Washington, Norfolk, Cumberland, and, if some worthy charity can be secured as sponsor, the club will visit New York and Philadelphia.

I. BARTON KEMP.

FROM WASHINGTON

"Man Who Would Live" Liked.
"Third Party" Entertaining.
Season Closes at Columbia.
Elsie Ferguson at National.
Ethel Barrymore Coming 13.
Keith's Offers Strong Bill.

WASHINGTON, April 7 (*Special*). — William Hurlbut's newest play, The Man Who Would Live, last week at the Columbia had a notable opening night with a distinguished gathering that included in the boxes President Wilson and a large White House party, Vice-President Marshall, Mrs. Marshall, and guests with dignataries in diplomatic and official life. The play met with strong appreciation, and was well received.

With the current week's appearance of the original company in Milestones the regular season of the Columbia comes to a close.

Holy Week at the National Theater brings back for a return engagement Elsie Ferguson in The Strange Woman.

The National Theater offered last week to pleased houses The Doll Girl, with Richard Carle and Hattie Williams. The Easter Monday offering is Ethel Barrymore in Tante.

The laughable farce, The Third Party, was an entertaining offering to splendid attendance at the Belasco Theater the past week. Holy Week at this house is given over to the photoplay, The Life of Our Saviour.

The Ghost Breaker at Poli's by the Poli Stock was given an excellent presentation last week. Richard Buhler and Frances Nelson scored strong successes in the leading roles, while Stanley James was a hit in a comedy part. The current week's offering is The Confession.

The approach of the baseball season finds William H. Fowler the busiest young man in Washington. In addition to his being the treasurer and business-manager of the National Theater, he is secretary, treasurer, and business-manager of the Washington team on the road during the circuit trips. "Billy" Fowler is a great favorite with the players, and they thoroughly appreciate his continual hard work for the benefit of the team.

The Gilbert and Sullivan Opera company, with De Wolfe Hopper at its head, comes to the Belasco Easter Week.

Frank Speaight made his first appearance in Dickens's recital at the Belasco Thursday afternoon, interpreting The Pickwick Papers.

Keith's, always crowded theater, presents a strong bill this week, in which the features are Virginia Harned, Cecelia Wright, the Six American Dancers, and Bobby Heath and Florrie Millership.

The Jewel of Java proved a pretentious production at the Gayety Theater.

The junior department of the local center of the Drama League will shortly present Racketty-Packetty House. The production will be under the personal direction of Clinton Hamilton, stage-manager of the Children's Theater in New York.

JOHN T. WARDE.

FROM BOSTON

A. E. Thomas's Play "The Force" Seen at the Plymouth April 3—Mistaken Loyalty the Theme.
Mrs. Fiske Coming to Hollis 13.
Harvard's One-Act Plays Please.
"Getting Married" for the Toy.

BOSTON, April 7 (*Special*).—A new play, The Force, by A. E. Thomas, was given its first performance on any stage by the Selwyns April 3, with a special matinee at the Plymouth. The cast was assembled from the Under Cover and Within the Law companies, with Margaret Wycherly added. The delegation that came over from New York to see the play included, besides the Selwyns themselves, Adolph Klauber, George M. Cohan, Al. Simmons, Walter Moore, Sam H. Harris, Louis Shervin, Roi Cooper Megrue, A. H. Dingwall, and John Cort. The cast:

Mary Burke ..... Margaret Wycherly
Angie Cushing ..... Virginia Milliman
"Whispering" Sammy Smith ... Earle Mitchell
John Burke ..... Orme Caldara
Police Captain Timothy Donovan, Wilton Taylor
Jim Plank ..... De Witt C. Jennings
Charlie Flock ..... J. J. Hyland
Tom Fleet ..... William B. Mack
Dan Cushing ..... John Willard
Jackson ..... William A. Norton
Kitty Smith ..... Adora Andrews
District Attorney Ellis ..... William Courtenay
Jenks ..... Ralph Morgan
Wilson ..... J. Van Dusen Phillips
First Deputy ..... Roy La Rue
Second Deputy ..... Pickering Brown

The play is a New York police drama, but it differs widely from the type usually thus described. Mr. Thomas's play is serious in the main, telling of the struggles of John Burke, newly appointed to "the force," between his natural desire to be "straight" and his loyalty to the complicated machine of which he finds himself a part. The enforcing of laws he often finds "gets him in wrong" with his superiors and their influential friends. His uncle, a captain, makes him, without his knowing it, an agent in receiving a bribe. Confronted by detectives and finally by the district attorney's prosecution, Burke, following the creed of the force, refuses to "squeal," and goes to the Tombs. In the end, the captain, settling an old debt of honor to Burke's father, confesses, and Burke is cleared.

The play is an attempt to depict uncompromisingly and by real characters a social condition that is rich in grim and dramatic truth. Mr. Thomas both points to the tragedy that lies in a mistaken loyalty, and shows how humanly natural such loyalty is. With an artistic detachment rare in plays of the kind, the author makes no attempt to point a moral. He tells a story, paints a condition, and leaves it. The audience, largely a professional one, was, it must be confessed, not pleased; it evidently came to be amused; and one doubts if the play will ever be popular. It lacks the popular qualities of briskness and of warm sentiment. It certainly has, to Mr. Thomas's credit, no "punch." Yet it was well worth doing. And it was done well. Margaret Wycherly as Burke's mother, a wise woman, anxious for her son's honor, and still racy of the Emerald Isle, was capital. The cast generally was more than capable, with Orme Caldara as Burke, Wilton Taylor as his uncle, and William Courtenay as the district attorney, doing most of the work. William B. Mack had a splendidly acted bit in the first act as a former member of the force, who had "squealed" and had then been persecuted into down-and-outism.

Last Tuesday's matinee of Within the Law for a blind audience, at the Majestic, could not fail to be a touching as well as an unusual occasion, but it was not without its humorous incidents. The programme printed in raised letters omitted a diagram of the exits, which a statute says must appear on all playbills. Accordingly the regular diagrams were religiously distributed to the blind audience, who probably paid as much heed to them as they ever receive. Then to uphold further the majesty of the lawe, all hats in the audience were ordered removed.

Within the Law, at the Majestic; Under Cover, at the Plymouth, and Fanny's First Play, at the Park, all continue their long runs. Other bills: Hollis, The Poor Little Rich Girl; Colonial, The Little Cafe; Tremont, The Dummy; Boston, In Old Kentucky; Shubert, motion pictures. The Life of Our Saviour; Cort, Kitty Gordon in Pretty Mrs. Smith.

Castle Square patrons are seeing John Craig in an unaccustomed guise this week, as he is playing Rip Van Winkle for the first time in his career. Next week comes the ambitiously planned revival of A Midsummer Night's Dream, with settings by Livingston Platt.

Next week Mrs. Fiske comes to the Hollis in Mrs. Bumpstead-Leigh, which she has never played in Boston. David Warfield comes to the Tremont in The Auctioneer. The Queen of the Movies replaces The Little Cafe at the Colonial, and Blanche Ring brings When Claudia Smiles to the Shubert.

The Harvard Dramatic Club has just acted, in Cambridge and Boston, three one-act pieces—The Bank Account, by Howard F. Brock; The Fourflushers, by C. Kinkead, and The Clost, by E. L. Beach. All three were good, and one, Mr. Brock's, was noteworthy. It is a grim little tragedy of a wife's misuse of her husband's money. The play was reprinted in full in Saturday's *Transcript*.

The opening of the new Wilbur has been deferred until the 20th. Doris Keane in Romance will be the attraction.

The Legislature is not looking kindly on the bill to amend Massachusetts's stupid law forbidding the appearance of children on the stage.

The Toy is about to give Shaw's Getting Married its first American production.

The Dartmouth Dramatic company comes to the Plymouth for two matinees April 13 and 14, playing one-act pieces by Maeterlinck, Gilbert Cannan, and Carl Freybe, and The Man from the Sea, by Charles Goddard and Paul Dickey.

This is the open season for buyers of tickets for amateur productions. The Wellesley girls have been doing Beau Brummel at the Cort, and now the suffragists are to revive Jim the Penman.

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LOUISVILLE

Milestones was seen in Louisville for the first time March 30-April 1, and was favorably received.

Macauley's will be dark until April 5, when The Man Who Would Live will fill a brief engagement.

The Girl from Mumm's was a strong attraction at the Gayety week of March 30.

Bluth Cooper's Youth-Beauty Polly en filled a successful week's engagement at the New Buckingham March 30-April 3.

The Shubert Masonic had a notable week with the photoplay, The Life of Our Saviour.

Frank Keenan in the photo-play, Vindication, was the stellar feature at Keith's. The Queen Quest Girls were the headliners at the National, and The Fall of Labor, the particular bright offering at the Walnut.

Louis Hasse, manager of Milestones, was kept busy while here receiving old friendships. Mr. Hasse was resident Louisville manager at Macauley's several years ago when Klaw and Erlanger were at the head of affairs at that house.

Alfred Macauley Pope, a nephew of the late John T. Macauley, and for a number of years business-manager of that house, will sever his connection with it at the close of the present season and remove to his place in New York State, where he will engage in agricultural pursuits.

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BROOKLYN

Nearly Married featuring Bruce McRae proved to be a lively attraction for patrons of the Montauk Theater March 30-April 4. Mr. Selwyn's new farce lived up to its name, and won the hearty approval of Brooklyn theatergoers.

The return of Within the Law to the De Kalb Theater, with Catherine Tower in the role of Mary Turner, was indeed a welcome event. Miss Tower's clever interpretation of the principal role won much praise from the Brooklyn press.

The Midnight Girl, in German, an adaptation of Paul Herve's French farce-comedy with a musical setting, drew to splendid business at Weber's Broadway Theater. Miss Grete Von Mayhof won instant favor in the title-role.

Eugenie Blair, supported by a clever co., invaded the Majestic Theater with Madame X. Miss Blair's portrayal of the title-role was of high order. Willis Hall was seen as Floriot, Willis Claire as the son, William Belfort as Noel, Edwin S. Phillips as Perissard, and Nat H. Webster as Merrivel.

J. Lenoy Davo.

KANSAS CITY

The Shubert had The Traffic for the week of March 29-April 4, playing to a satisfactory week's business. Nana Bryant and John C. Livingstone headed a capable co. that handled disagreeable characters and situations in a clever manner. Robert Hilliard in The Argyle Case April 5-11.

The Grand had a similar play for the same week, entitled The Little Lost Sister. This play, however, was more on the melodramatic order, and was not so well played. Cecilia Jacques played the title-role, with G. E. Kempton, Marguerite Allen, and Elsie Oresor in leading parts.

The Auditorium Stock co. turned to romance for the week beginning March 29, presenting Graustark to well-pleased audiences. Frances McHenry as the Princess Yetive and Henry Mortimer as the American, were both splendidly cast and acquitted themselves admirably. Henry Crosby, E. J. Blunkall, Clarence Oliver, and Dorothy Mortimer handled other principal parts in a capable manner.

Valeska Suratt headed the Orpheum bill for the week of March 29-April 4, pleasing large audiences.

Crossman's Ranjophiends held the place of honor on the Empress bill for the week beginning March 29, opening to big business.

The Globe had the Kaufman Troupe as their topliner for the week of March 29-April 4, playing to the customary good crowds.

Mellie Williams and co. in a burlesque called The Queen of Bohemia held the boards at the Gayety for the week of March 29, opening to two big Sunday audiences.

The Willis Wood had Zallah and The Rector Girls as their attraction for the week of March 29-April 4, playing to a satisfactory week's business.

Talbot's Hippodrome offered a varied line of attractions for the week of March 29-April 5. The Stranded Stranger, a musical comedy, was the topliner, winning much applause.

The Chicago Grand Opera co. are announced for a two-day engagement in Convention Hall April 11, 12.

D. Reedy Campbell.

MONTREAL

The Red Rose at His Majesty's March 30-April 4 proved a very pleasing entertainment full of pretty dancing, pleasing music, and bright stage effects. Lottie Kendall, who is featured, is supported by a capable all-round co. The story and plot are of the usual musical comedy type. April 6-10, The Old Homestead.

Joseph Santley in When Dreams Come True was the bill at the Princess March 30-April 4. The dancing of Mr. Santley and his companions is the feature of the performance. Saranoff, a young violinist, does some clever trick and ragtime work. Altogether, it is an entertaining vaudeville performance, strung together on a very thin plot. April 6-11, Bought and Paid For.

Lupino (Nipper) Lane in songs and dances, and Bert Errol in female impersonations, both from the English music halls, were features in the Orpheum bill. A clever sketch, Woman Proposes; Ray Raimond and Florence Bain, and the Metropolitan Minstrels deserve special mention.

The French Stock at the National presented an elaborate production of Romeo and Juliet, with Germaine Vhery and Scheler in the leading roles.

At the Gayety our old friend Pat White and his Big Jubilee co. drew good business.

The Empire Stock presented The Lion and the Mouse. The Burke Musical Comedy co. pleased at the Scala.

Good vaudeville bills at the Francais and Imperial.

W. A. Tremayne.

EDMONTON

Neptune's Garden of Living Statues, headed by Lillian Lestora and Clara Saxton, was featured at the Empire March 23-25. The original films of Captain Robert F. Scott's Expedition to the South Pole were shown March 26-28.

At Pantages Al. Fields and Jack Lewis scored in their comedy sketch called The Misery of a Hansom Cab the week of March 23.

The Permanent Players offered East Lynne at the Lyceum the week of March 23 to capacity business.

Martin Harvey and his English co., who recently played to capacity houses in Edmonton, returns April 9-11 in The Breed of the Treshams and A Cigarette Maker's Romance.

John Hanna, manager of the Bijou Theater, has gone to Toronto to visit his aged parents.

Four hundred thousand dollars is the estimated cost of a theater building to be erected in Edmonton this year by English capitalists, according to an announcement made on March 25 by George Brown, owner of the Pantages Theater Building. Work is to begin this Spring.

August Wolf.

DES MOINES

Little Women at the Berchel week of March 23 was given a cordial welcome. Margery Taylor as Jo deserves much credit. Much interest was shown in the appearance of Eleanor Carey as Aunt March, formerly a favorite of The Princess Stock co.

The Traffic opened a three days' engagement of March 30 to a fair house. April 2, 3, The Warning. April 4, 5, The Pink Lady.

William Hodge and Nat Goodwin have been added to the bookings at the Berchel for May.

The Nash Stock co., at the Majestic, is gradually growing into favor; the co. appeared to advantage in House of a Thousand Candles week of March 30.

The Empress continues to play to packed houses at all performances. Howard and Fields as headliners for last half of week of March 23 scored a big hit; rest of bill up to its usual standard.

A. Kahn.

PITTSBURGH

Pancongo, New Form of Entertainment, Opens at Pitt Theater

Forbes-Robertson and Gertrude Elliott were seen at the Alvin week of March 30 in repertoire, including Hamlet, The Passing of the Third Floor Back, Mice and Men, The Light That Failed, and The Sacrament of Judas. Forbes-Robertson drew good houses, and was supported by a capable co. The Life of Our Saviour followed in photoplay.

The Nixon had The New Henrietta, with William H. Crane, Douglas Fairbanks, Amelia Bingham, and Patricia Collinge March 30-April 4, which proved splendid entertainment. Ann Swinburne in The Madcap Duchess followed.

George Sidney in Busy Izzy was the Lyceum's attraction week of April 30. There was not a dull moment in the piece.

Louis Mann in Elevating a Husband proved the hit of the bill at the Grand March 30-April 4. Others on the bill were Leona Stephens, the Cabaret Trio, Burns and Fulton, and Roger Imhoff.

The Victoria had Robinson's Crusoe Girls week of March 30, and The Follies of Pleasure followed. Lew Kelly and the Behman Show was a good drawing card at the Gayety the same week.

Constance Collier ended her engagement with the Davis Players at the Duquesne week of March 30 in her noted role of Nancy in Oliver Twist. Edward Elton did a splendid piece of work as Bill Sykes, while Henry Duggan's Fagin was good. Faith Avery made a pleasing Oliver, and the other members of the co. were well cast. Madame Sherry followed.

Lizzie Hudson Collier made her bow as leading woman of the Pitt Players at the Pitt week of March 30 in The Duke of Killiecrankie, and was given a hearty welcome. Mrs Collier gave a praiseworthy enactment of the role of Mrs. Mulholland. Robert Gleckler was seen in the title-role, while Katherine Stanton was cast as Lady Henrietta. P. E. McCoy did a splendid bit as Henry Pitt Welby.

Madame Pavlowa appeared at the Pitt Tuesday evening, March 31, drawing a large fashionable audience.

The Academy of Music opened April 6 with The Pink Canary Girls. John E. Clifford, the new lessee, who was connected at one time with the B. F. Keith Corporation, intends to present clean, wholesome burlesque each week, and has formed a musical comedy burlesque stock co., making it a local institution. The opening of the new Academy makes three burlesque houses in this city.

The season of Pancongo opened at the Pitt April 1, with two performances, one at 12.30 and the other at 5.30 P.M., each lasting about one hour. Pancongo is a form of entertainment new to people of this city, in that it combines pantomime, tangoing, and a concert. P. E. McCoy and Dorothy West scored heavily in their tango artistry. The pantomime is Jean Valjean, in which appeared Wilson Day, Benjamin Kaiser, Mrs. Louise Rial, and others. Pancongo will be given daily.

Dan J. Packiner.

INDIANAPOLIS

English's Opera House Closes Season—Manager Miller Unable to Secure Bookings

As a fitting climax to the close of the season which has been the shortest in years at English's, Joseph and His Brethren, impressively acted by Brandon Tynan, James O'Neil, Pauline Frederick, and a large cast, played to S. R. O. houses March 16-21.

The largest audience ever gathered in the Shubert Murat attended the Schumann-Heink Concert March 19. It was an occasion long to be remembered. The Irish Players opened a half-week's engagement March 30-April 1, followed by Madame Moselle, with Jefferson De Angelis, April 2-4. The Life of Our Saviour Pictures April 6-11.

What Happened to Mary, with Anne Bradley as the winsome heroine, was the popular offering at the Lyceum March 30-April 4. The Master Mind April 6-11.

Will J. Ward and Matinee Girls, one of the most attractive headliners at Keith's this season, scored heavily March 30-April 4. Lydell, Roberts and Lydell was the big laughing hit. Nina Payne, a graceful dancer with a pleasing voice; De Voie Trio in a fine athletic act, Six American Dancers, and Lew Hawkins made up a good bill.

Before leaving for his country home near Columbus, O., for the Summer, Manager Ad. F. Miller said while he regretted the season did not extend several weeks longer, it was impossible to secure bookings, and that one or two to follow Joseph and His Brethren had been canceled, thus making an early closing necessary.

The last Shriner's theater party of the season was given on the opening night of Madame Mosello at the Murat April 2-4.

Pearl Kirkwood.

ST. PAUL

The Huntingtons put on Graustark at the Shubert March 29-April 4. Irene Summerly made a pretty princess. Edward Arnold played Grenfall Lorry. Earl Lee furnished his share of the comedy as Harry Anguish. Sins of the Father April 5-11.

The Traffic, with Bess Sanker featured, was the Metropolitan offering March 29-April 1. There was a special Ladies' Only Matinee Tuesday. Elks' Minstrels April 2-4. Les Miserables film April 6-11.

Horace Goldin headlined at the Orpheum, Porter J. White co. at the Empress, and the Grand had Follies of the Day March 29-April 4.

Sophye Barnard was out of the bill at the Orpheum the first days of the week, owing to a cold. Billy Wilson, a local entertainer, replaced her, and made good.

Two former St. Paulites, Demarest and Doll, made a hit at the Empress. Demarest played the piano at L. N. Scott's Windsor Theater about a dozen years ago. The St. Paul Hotel now occupies the site. The Windsor, perhaps, inaugurated the 10-cent vaudeville policy in St. Paul.

There are flowers over the orchestra pit at the Shubert, and the orchestra is no more. An orchestrion has replaced it.

Joseph J. Prister.

SEATTLE

At the Seattle A Message from Mars March 23-29 was given a first-class presentation, with William Brewer effective in the title-part. The attendance averaged fair business.

A Minister's Son March 23-29, at the Tivoli, amused and entertained houses ranging from small to large.

At the Pantages Harry Bulger and vaudeville. At the Orpheum David Blapham and vaudeville.

The old Coliseum, at the corner of James Street and Third Avenue, is being demolished to make room for a new county court house.

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HAWAII NOTES

Universal Film Company Active—To Present "Silent Dramas"—Great Artists Heard

HONOLULU, March 28.—John McCormack sang to a crowded matinee at the Royal Hawaiian Opera House on his way home from a very successful season in Australia.

Yvonne de Treville gave two very successful concerts in costume. It was her first trip to the islands and she was so enraptured with the climate and scenery that she promises an early return.

Mischa Elman and Harold Bauer, the pianist, are booked for the near future.

Consolidated Amusement Company, J. C. Cohen, the Spalding Musical Comedy company, have been filling a highly successful ten weeks' engagement at the Bijou.

The Liberty and Empire theaters, devoted to feature films, continue to attract large audiences.

The Universal Film Company have sent a company of twenty-two people to Hawaii, and headed by Henry McRae, the director, are to spend four months here getting new material. They have built a large dark room and operating plant with a small stage in the rear of the Opera House and will develop and print their films on the spot. Incidentally the company will put on a few of the new pieces at the Opera House. A novel idea will be a moving picture night, when they will run through some films with the present company in the pictures. These they will intersperse with recitations and one-act silent dramas by the same people shown on the screen.

C. D. WRIGHT.

ATLANTIC CITY

Wm. Hurlbut's "The Man Who Would Live" Has Premiere—Play Interests

William Hurlbut is again demonstrating his ability to tell of peculiar theories, about which the general public knows little, in an interesting way. Now, it is The Man Who Would Live, a four-act play, that opened at the Apollo Theater on Thursday night, March 26.

It is all about a Revolutionary soldier, sent by Washington to Western Pennsylvania, trapped by the Indians, rescued by a priest who knows the secret of "suspended animation," seals the soldier in a coffin for future resurrection, and is later discovered in his plot and killed. In 1914 the descendants of this soldier are in possession of his land, now Pittsburgh, and are troubled with labor problems culminating in strikes. A bomb thrown by the strikers blows out the wall of a mine and unearths the soldier. He becomes a member of the family, facing their labor problems with the eye of one who sees the present with the ideals of the Revolutionary founders.

There is more of theory than actual conditions revealed, but the situations are admirably contrived. The acting, partly naturalistic and partly romantic, forms a delightful contrast that fascinated. Mr. Hurlbut has done a very creditable piece of work with this play of peculiar theme, the dialogue being worthy of special notice. Elliott Dexter plays the romantic part of the soldier, and Julie Herne of a charming young lady of ideals. The complete cast follows: Elliot Dexter, Julie Herne, Grace Reals, Mrs. Stanhope Wheatcroft, Ben B. Graham, and Theodore Kebrwald.

The Keith Theater on the new Garden Pier was opened April 4, with Harry Davis, of Pittsburgh, in control, and John P. Harris, of the same city, as manager. George Isaacs, recently with the Savoy vaudeville here, will also assist in the management. Dasie in Pantaloon is to be the feature act for the opening.

Atlantic City has not had a particularly important theatrical week from March 30. Madame Yorska and her French co. played March 31-April 3 to small houses, who appreciated the acting, but found the language and small variation in properties and scenery hindrances in the interpretations of the plays.

ARTHUR G. WALKER.

JERSEY CITY

George Evans's Honey Boy Minstrels packed the Majestic Theater March 30-April 4, and gave a satisfactory performance. Bringing Up Father April 6-11.

Business at the Orpheum Theater March 30-April 4 was large. The Clayton-Drew Players, John Le Clair, Mary O'Neill, Tom Wilson, Honey Johnson, Walter Law and co., the Claremont Brothers, Claudius and Scarlet, and "Alexander," a monkey, comprised the excellent bill.

The Bon Ton Theater and Keith's Theater are packed every night, where vaudeville and pictures predominate.

Lena Rivers was the stock co. offering at the Gayety Theater, Hoboken, March 30-April 4 to good business.

The Taxi Girls drew large audiences to the Empire Theater, Hoboken, March 30-April 4, with a fine bill. Gaiety Girls April 6-11.

At the Hudson Theater, Union Hill, The Red Slave of Niagara was a feature act by Howard Boulden and co.

Alma, Where Do You Live? was the magnet at the Broadway Theater, Bayonne, where the popular stock co. appeared to well-satisfied audiences March 30-April 4. Bonnie Hay was a special engagement for Alma.

Homer V. Walden, of this city, is the new property man at the Gayety Theater, Hoboken.

Newark Lodge of Elks have secured one hundred seats for the Majestic Theater April 6 to see Bringing up Father.

Claudius and Scarlet made a genuine hit at the Orpheum Theater March 30-April 4 in a clever musical melange, presenting costumes and ditties popular half a century ago.

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LOS ANGELES

"Auction Pinochle" Has First English Presentation at the Burbank, March 29

Evelyn Nesbit Thaw packed the house at each performance in this city March 22-29 at the Majestic Theater. Mrs. Thaw dances cleverly and with much expression. Those who patronized her performance were highly pleased with the entertainment. Booked for March 30-April 4 The Honeymoon Express.

At the Burbank March 22-28 The Country Boy was revived and drew good attendance. Donald Bowles made his reappearance with his usual good results. Selma Paley in the part of the actress made a hit. Beatrice Nichols and Forest Stanley did some excellent bits of character work.

The first presentation in English of Auction Pinochle, with Jesse Dandy, Frances Cameron, Walter Lawrence, and others of note, was given at the Burbank Theater March 29.

The Stratford-Upon-Avon Players appeared at the Mason Opera House March 23-28, and drew fair houses. Nothing but praise can be given this well-selected co.

It is with pleasure that this city has received the announcement that Florence Dillon, the daughter of the late Judge H. C. Dillon, of Los Angeles, has been engaged as one of the prima donnas of the Century Grand Opera co. of New York city.

John H. Blackwood, vice-president of the Morosco-Blackwood co. and at one time manager of the Belasco Theater, of this city, and also late manager of the Little Theater, has taken a lease on the Armory Building, which he will transform into a palais de dance.

The Merry Gambol left the Morosco March 28. The Girl Behind the Counter is the attraction beginning April 5.

D. W. CARLTON.

DENVER

As a welcome substitute for modern musical comedy came Robin Hood to the Broadway March 30-April 5, with its wealth of melodious songs. Bessie Abott had Ralph Bernard as an efficient partner in the duets. George Frothingham was warmly welcomed. The Curfew Club, composed of women of the co., enjoyed the Spring air by camping out in tents in the rear of the theater. Robert Hilliard April 12-19.

The Morals of Marcus at the Denham at the Denham March 29-April 4, had a good week. Eva Lang and Carl Anthony played roles that exactly suited their methods. This week, The Holy City.

Rainey's African pictures were on view at the Tabor March 29-April 4. Extensive remodeling and redecorating are shortly to be undertaken in this oldest of Denver theaters.

The Orpheum had Eddie Leonard and Mabel Russell in their clever singing and dancing act, Dr. Carl Herman played with strong electrical currents, Francis Dooley and Corinne Sales drew abundant laughter, Willa Holt Wakefield sang catchy songs, the Ricci Trio offered an excellent musical act, Goleman's Trained Animals, and Valveno and Lamore, with tumbling and balancing, completed the programme.

Hissing to express disapproval of bad and vile plays was suggested by Rabbi Friedman before the Drama League March 30.

Esmeralda was successfully presented for the second time by pupils of the Barnes Commercial School March 27. A Knights of Phythias amateur minstrel show drew a full house at the Woman's Club auditorium March 16.

Madame Rose McGrew Schonberg was the Philharmonic soloist at the last concert of the season at a Broadway matinee April 5.

FREDERICK D. ANDERSON.

FALL RIVER

The Malley-Denison co. offered at the Savoy week of March 30-April 4 The House of Bondage to very large attendance. Carolyn Elberta, Gus A. Forbes, Lida Kane, and Lillian Neidersauer played the leading roles satisfactorily. Evelyn Watson, Norman Wendell, J. Francis Kirk, Lynn Osborn, and Harlan P. Briggs deserve a word of praise. Molly Calvert, of the Malley-Denison co., of Lawrence, Mass., made her first appearance with the co. March 30, and made a very good impression.

At the Bijou the Bayliss-Hicks Players presented week of March 30 The Wrong Way, with Corrine Cantwell and Stanley De Wolfe in the leading roles. Maxwell Driscoll, Ted Brackett, J. Arthur O'Brien, Violet Mahar, W. H. Barwald, Ann Singleton, and Marcella Forreste gave good support. Week of April 6 the stock co. will take a short vacation, as Manager George H. Brennan will present during the entire week Pilate's Daughter.

At Hathaway's, New Bedford, Mass., the Lester Lonergan Players presented week of March 30 Officer 666, with Lester Lonergan, John Meehan, Amy Ricard, and Eddie Phelan, and scored strong hits. Henry Hicks, who is playing a special engagement, made a big hit in the title-role.

Wright Huntington, owner and manager of the stock co. bearing his name at St. Paul, was the guest of Manager J. Fred Miller, of the Savoy, March 28. Mr. Huntington also made a friendly call at the local office of THE MIRROR, 34 Fourth Street.

Mrs. Norman Wendell (Evelyn Watson) gave a large dinner March 29 in honor of Mr. Wendell's birthday. There were twenty-four guests present.

W. F. GEE.

CALGARY

The Calgary Symphony Orchestra closed their first season with two concerts in the Sharman Grand March 23, 24. The orchestra, under the able direction of Max Weil, has done remarkably fine work, and is an organization that Calgarians may well be proud of. It is the earnest desire of all admirers of good music that such financial arrangements may be made, as will enable it to continue in existence.

Theodore Roberts and Roshanara, dancer, were the headliners in the Orpheum bill March 26-28.

Pantages Theater is maintaining the high standard which it has set for some time. Lottie Mayer and her Diving Girls headed last week's bill. Mlle. Musette, violinist, played well and danced gracefully.

Herbert Fryer gave a delightful piano recital in Unity Hall March 28 to a large and representative audience of musicians and music lovers. He intensified the favorable impression he made on his previous visit.

GEORGE FORBES.

BUFFALO

Julia Sanderson, assisted by Joseph Cawthorn, pleased large audiences in the tuneful and entertaining musical comedy, The Sunshine Girl, at the Star Theater March 30-April 4. April 6-8, Ethel Barrymore in Taste. April 9-11, Damaged Goods.

The Bird of Paradise played a return engagement at the Teck March 30-April 4 to good business. The Pathe Freres film drama, Life of Our Saviour April 6-11.

The headline attractions at Shea's March 30-April 4 were Louise Alexander and Clive Logan in their ballroom dances, Celluloid Sara, and Cooper and Robinson; big houses. Ching Ling Foo April 6.

The Darktown Follies was the attraction at the Majestic March 30-April 4; attracting good houses.

The Criminal was the leading feature at the Lyric March 30-April 4.

Capacity at every performance was the order of things at the Gayety March 30-April 4 to see Manchester's Crackerjacks.

At the Garden March 30-April 4 The Girls in Joyland drew large business.

J. W. BARKER.

PORTLAND, ORE.

The Blue Bird did an excellent business at the Heilig week of March 23. Because of a freight wreck in Southern Oregon, the co. did not arrive in time for the Monday evening performance. The Drama League advertised the play extensively, and it was commended editorially in all the newspapers.

The Ghost Breaker proved an artistic and business-getting vehicle for the Baker Players. This house is finding it exceedingly profitable to devote every effort toward securing the very newest plays released for stock and in staging them with generous hand. No house in Portland has so dependable a patronage.

John and Emma Ray headed a varied bill at the Orpheum. There was a considerable outpouring of Portland folk to see the Vernon Castles do the newest dances, even though only in motion picture. On the same bill Henry Catalano and Jack Denny made a real hit with piano and song. The Marvelous Manchurians, five Chinese acrobats, closed the bill and held the audience to the last minute, which is unusual for a final acrobatic act.

At the Empress a big act named I've Got It, with fifteen people in the cast, proved to be the same as Opening Night, an Orpheum offering of two seasons ago, but was none the less highly appreciated by good houses the entire week.

Gunboat Smith had the headlines at Pantages. The Pantages management declare that, contrary to rumor, they will maintain independence of Eastern or foreign capital.

The Keating and Flood co. at the Lyric offered a musical comedy, which they called The Rollicking Girl, in the same style as previous performances, but sufficiently varied to satisfy the demands of the numerous steady patrons of the house.

JOHN F. LOGAN.

PROVIDENCE

The past week has been the least interesting of any this season. The Opera House offered a popular-price musical comedy, Bringing Up Father, based on George McManus's comic drawings. Business was fair, and, considering the prices, the play was acceptable.

The Red Canary is the attraction for week of April 6-11. Lina Abarbanell was first advertised as the leading lady, but it is now announced that Lelia Hughes, who has just closed with The Maids of Athens, will take her place. The opening performance will be a testimonial to Eugene F. Wendelschaefer, the very popular and courteous treasurer of the Opera House, and will mark his twentieth anniversary with this theater.

Two clever sketches and a popular tenor of phonograph fame featured a very good bill at Keith's. These acts are Claude Gillingwater and Edith Lyle in Wives of the Rich, Milton Block and co. in Speeding to Father by George Ade, and Walter Van Brunt. This week, April 6-11, will be the last of the vaudeville season.

The Little Lost Sister played a return engagement at the Colonial to poor business. Eugenie Blair in Madame X will entertain week of April 6-11.

Ben Welch's Burlesquers pleased the patrons of the Westminster.

The new moving picture theater, which was announced in this column two or three weeks ago, has been held up by a protest from the Broadway Baptist Church. Spitz and Nathanson have a permit to build, but before going ahead want to learn if the Police Commission will give them a license after they have built. This important detail will be decided in a few days.

E. H. COLEMAN.

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HARTFORD

The Connecticut Theatrical Managers' Association was perfected in this city March 26, when practically all the managers of the legitimate theaters in the State, and several of other theaters met and elected Mr. Ascough, manager of Poli's Theater president; Mr. Hamilton, of the Princess Theater, vice-president, and Mr. Parsons, of the Parsons Theater, secretary-treasurer. The officers will act as the Executive Committee.

Fine Feathers drew large audiences at the Parsons Theater March 30, 31, and April 1. The Trail of the Lonesome Pine drew well April 2-4.

The headliners at Poli's Theater for the week of March 30 were Joseph Howard and Ethel McCune. Tom Linton and his Jungle Girls were a popular feature.

The Hartford Theater drew capacity houses with Maurice Samuel and co. in A Day at Hillyland, headlining for the first half of week, and the Bennett Sisters the second.

LAWRENCE SHEPARD.

RICHMOND

Every Woman March 27, 28 at the Academy played to big business and pleased. Robert B. Mantell and co. March 30-April 1 in repertory pleased, but business was light. The Prince of To-night April 4.

Grayce Scott Stock co. March 30-April 4 in He Fell in Love With His Wife; fair business at the Bijou. St. Elmo April 6-11.

Lyric week of March 30-April 4 Harry Tighe and co. and Minnie Allen were features.

Colonial week of March 30-April 4 vaudeville and moving pictures; business good.

W. G. NEAL.

OMAHA

At the Brandeis The Warning was presented by a fairly good co. March 29-April 1. Business fair. The Traffic returned April 5.

The Orpheum Road Show at the Orpheum kept the box-office busy responding to the demand for good seats.

The Dave Marion Burlesquers at the Gayety played to good business.

The Chicago Grand Opera co. is booked at the Auditorium April 14.

J. RINDWALT.

CHICAGO NOTES

The most important theatrical event of last week was the opening of E. H. Sothern's engagement at the Garrick. If I Were King was the first offering. The old romantic play has lost none of its charm. Elizabeth Valentine played the leading feminine role. On Thursday night Lord Dundreary was revived while Saturday night Mr. Sothern abandoned Shakespearean repertoire with his final performance of Hamlet. Charlemagne was disclosed for the first time Monday, April 6, and judging from the excellent reception accorded it, the critics are predicting a revival of romanticism in drama. This will probably be Mr. Sothern's last production before his retirement from the stage one year hence.

Willie Collier returned to the Olympic last week in Caught. Mr. Sweatnam's inimitable performance of the negro porter delighted capacity audiences during the week.

Plays that continue are Adele at the Studebaker; Prosperity in large measure reigns on this clever cigarette; At Bay at the Blackstone; Seven Keys to Baldpate at the Grand, now in its eighth week. No offering of the season has attracted more public interest than this merry farce. Help Wanted, at the Cort where it is enjoying its sixteenth week of excellent business; A Pair of Pickles at the Americus where capacity audiences continue to be the rule; and Daddy Long Legs at Powers. The success scored by Ruth Chatterton in this refreshing little play has caused the management to continue the engagement indefinitely.

The Princess Players at the Princess will close their local engagement on Saturday. Mr. Bilin's experiment has not met with exceptional success here, owing largely to the police agitation against some of the offerings. Principal objection was taken against Any Night.

John Drew opened his Chicago season at the Illinois, Monday night, April 6, in The Tyranny of Tears and The Will.

Next week brings many changes to the theatrical map. The Under Dog, Rachel Marshall and Oliver Bailey's new play, will be seen at the Comedy (formerly Howard's). The Third Party, an adaptation by Mark Swan, of Brandon and Arthur's comedy, The Chaperon, will occupy the Princess. Madame Moselle, with Jefferson De Angelis, will come to the Garrick. The Irish Players will play a return engagement of one week at the Fine Arts, while Damaged Goods will again be on display, this time at the Olympic at popular prices.

The headliners at the Majestic last week were Henry Dixon, Gertrude Cornian, and the act, Wronged from the Start, while the features at the Palace bill were Llane Carrera, Laddie Cliff, and Stuart Barnes.

The musical world was surprised last week when it was learned that Mrs. Fletcher Dobyns, wife of the former United States District Attorney and a young woman of great charm and popularity in exclusive North Shore circles, had adopted a professional career. She has signed a contract with the Steindel Trio to appear with them next season as soprano soloist in their extensive annual tour. She received her musical training in Italy.

CLEVELAND

At the Prospect Theater, The Darktown Follies, a musical comedy with a negro cast, was the attraction to excellent business, week March 30.

William Hodge returned to the Colonial in The Road to Happiness, week of March 30.

Damaged Goods returned to the Opera House, March 30, at a special price of $1 for best seats.

The Hippodrome bill was headed by Bertha Kalich. Josephine and Grace proved a big hit.

The Harlem Stock company offered Is Marriage a Failure last week at the Cleveland.

Miner's Big Frolic with Sam Rice was the attraction last week at the Star. This theater has instituted a tango contest with a prize of $150 for the winner.

H. T. Nichols is now the treasurer of the Cleveland Theater. Mr. Nichols is a well-known box-office man, and has been in the theatrical business for several years.

Col. Palmer C. Slocum will start to work soon on the publicity business of Luna Park. It is reported that Luna Park will spend at least $300,000 this season. Many new free attractions will be seen during the season.

M. L. MACK.

SAN FRANCISCO

The Columbia offered the Stratford-Upon-Avon Players March 30 in Merry Wives of Windsor.

The Alcazar on March 31 presented Kelcey and Shannon as stars in Alice-Sit-by-the-Fire to a good house. Willard Mack and Majorie Rambeau will play an engagement at this house commencing April 13.

The Cort had Margaret Illington in a return engagement of Within the Law. Evelyn Thaw commences an engagement of one week with daily matinees April 6.

The Gaiety is running the Bondage in films until The Musical Revue is prepared.

The Orpheum had Olga Nethersole for week ending April 5 as the big card, and Herman Timberg was also very well received. The Empress had Kara and Stanly's Circus, and Pantages offered the Riding Duttons and Patsy Doyle.

The Theatrical Treasurers' Club held its annual benefit at the Cort Friday afternoon, April 3.

Alfred Sutro's play, Mollentrave on Women, was given by the dramatic section of the Sequoia Club.

It is reported that the Graumans and Mr. Loew, of New York, are to build hippodromes here and in Oakland.

A. T. BARNETT.

OTTAWA

Kibble and Martin's Uncle Tom's Cabin was the attraction at the Russell March 31, matinee and night, at popular prices. Stop Thief April 2, 3, and matinee.

Hayward-Bigsford and co. in The Devil Outwitted and Prince Plom were the special features of a very good bill at the Dominion week of March 30.

The Lion and the Mouse was the film feature at the Family March 30-April 1 to capacity business, while The Three Scratch Cine was the film feature at the Francais to big business March 30-April 1.

J. H. DU BE.

DETROIT

Within the Law paid its third visit of the season to the Garrick Theater March 30-April 4, and capacity houses again responded. Helen Ware was accorded a hearty reception, as was also Frank Campeau. Next week, Nat C. Goodwin in Never Say Die.

Charlotte Macdonald in Sweethearts drew fair houses to the Detroit Opera House March 30-April 4. This week Crane and Fairbanks in The Henrietta.

Ma-Belle and her Syrian Ballet headed the week's programme at the Temple Theater March 30-April 4. The balance of the bill was in keeping with the high standard of the house.

The Washington Players offered The Man from Mexico at the Washington Theater March 30-April 4. This week The Wolf.

Anna Eva Fay proved an excellent drawing card at Miles Theater March 30-April 4.

Burlesque was represented in Detroit March 30-April 4 by The Happy Widows at the Gayety, and High Life Girls at the Cadillac.

ELIT A. MARONI.

ALBANY

Moss and Brill Secure Colonial Theater for Vaudeville

Moss and Brill, the theatrical managers of New York city, have secured the Colonial Theater, in this city, and will reopen the house this week with a bill of high-class vaudeville acts. Moss and Brill are the proprietors of the Hamilton, Jefferson, and Plaza theaters in New York city, and also control houses in Trenton, Newark, Wilkes-Barre, Philadelphia, and other cities. John A. Hammell, of New York city, will act as the resident manager.

GROSSE W. HERRICK.

ROCHESTER

The Round-Up was the attraction at the Lyceum the first three days of March 28. The Drug Terror, motion picture, was presented at the Lyceum week of March 30. For the week of April 6 the Lyceum attractions are as follows: Tuesday night, Julia Sanderson in The Sunshine Girl; Thursday night, Ethel Barrymore in Tante, and Friday and Saturday, David Warfield in The Auctioneer.

Gracie Emmett and co. in the sketch, Mrs. Murphy's Second Husband, and Ray Snow, the Man About Town, were headliners of the vaudeville bill at the Family March 23-28.

The Family for the week of March 30 presented an all-women vaudeville show. It was headed by Marie McNeil's Seven Parisian Violets, singers and musicians.

The Shubert inaugurated its new motion picture policy Monday with four exhibitions of Mast Lynne.

ROBERT HOGAN.

FROM HERE AND THERE

SOUTH BEND, IND.—Between 400 and 500 cadets in full uniform from the Military Academy at Culver, Ind., commanded by Colonel Gignilliat, attended the matinee performance of Montgomery and Stone in The Lady of the Slipper at the Oliver Opera House March 30, occupying the entire lower floor. The cadets came in a special train over the Vandalia, and marched in a body with their own band to the Oliver Hotel, where dinner was served.

H. GAIL DAVIS.

JACKSON, Miss., April 4.—Clara Joel as Mary Turner in Within the Law, at the Century, March 28, with a capable company, gave the most thoroughly enjoyable and keenly appreciated performance which has been here in a long time, and our theatergoers wish for another entertainment of so high a class.

ALBERT G. BYRON.

NEW THEATERS

The North Side of Pittsburgh is to have another new theater. L. H. Hanks, manager of the Park Building, is having plans drawn by Thomas H. Keefe, architect, for such a structure in West North Avenue, adjoining the Masonic property. The building will be 90 by 180 feet in size, and will cost $250,000. There will be two storerooms fronting in North Avenue, with an entrance to the theater between them. The auditorium will seat 1,000 persons. Bids are being taken, and it is expected to have the theater ready for occupancy early in the Summer. The plans call for fireproof construction, the North Avenue front to be made artistic by the use of white terra cotta.

The present theater of Lloyd Harris, in Albion, N. Y., is to be enlarged and made fireproof. The building will be increased in height and the remodeled will have a floor space 150 feet long by 40 wide. The stage will be on the ground floor level, with a dimension of 25 feet deep and 40 feet wide. Nights when no regular performances are playing moving pictures will be shown.

There will rise on the site of the old Carrollton Hotel, vacant since the fire of 1904, at the northeast corner of German and Light streets, Baltimore, a new burlesque theater. It will be erected for the Progressive Burlesque Circuit. Thomas W. Lamb, of New York, is working on the plans of the new playhouse, of which the cost, including site, will aggregate about $285,000.

The Saunders Opera House, at Harvard, Ill., which was almost destroyed by fire on Feb. 19, is to be rebuilt, and work started at once. It will be equipped so that regular theatrical performances can be given. The part of the building used for motion pictures will be enlarged so as to accommodate at least 500 people.

Ernest Westfall, proprietor of the Palace Theater in Hagerstown, Md., and a syndicate of local capitalists purchased property for $70,000, and will erect a theater with a seating capacity of 1,500, to cost about $125,000. The site has a frontage of 82 feet and a depth of 240 feet. A stock company will be organized.

Montreal is about to begin construction on a new $70,000 playhouse which may be occupied by a company of Yiddish players. The entrance will be on St. Lawrence Boulevard, just below the junction of the Main and Duluth Street. The building will be fireproof throughout, 50 feet wide by 130 feet long, and is to have a seating capacity of 1,200 people. In addition to this there are four other theaters planned for the city, one of them for Marcus Loew.

Another big playhouse is to be erected in Brooklyn. Frank A. Keeney, according to announcement by one of his representatives, proposes to invest $500,000 in what, when completed, will be the largest and finest theater in the Borough of Kings. It is to occupy a site opposite Hanover Place and the new Montauk Theater, with a frontage of 100 feet in Livingston Street, extending to Schermerhorn Street. The plot contains 22,000 square feet. The house will have a seating capacity of 2,400 persons, and will be devoted to vaudeville. William H. Lehman, of Newark, will be the architect.

Contracts have been let for the construction of the Ideal Theater in South St. Paul, Minn. The new theater will cost about $33,000. It is to be ready for opening about Aug. 1.

RECORD OF DEATHS

SUSANNA IBSEN, widow of Henrik Ibsen, the Norwegian dramatic poet, died April 3, at Christiania, Norway, at the age of seventy-eight. She was the daughter of the Rev. Hans Thoresen, rector of Holy Cross Church in Bergen, Norway. Ibsen married Miss Thoresen June 26, 1856.

SARAH A. FERRARD, mother of Grace and Roy Ferrard, died at her home in Chicago, March 24, aged seventy-one years. The body was taken to Fort Madison, Iowa, her former home, for interment.

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ACTORS' EQUITY ASSOCIATION

At the last meeting of the council, held in the association's rooms, Suite 608 Longacre Building, New York City, the following members were present: Mr. Howard Kyle in the chair, Messrs. Grant Stewart, Edwin Arden, Arthur Byron, Edward Connelly, Digby Bell, Frank Belcher, William Courtleigh, Richard A. Purdy, treasurer, and Bruce McRae. New members elected:

Joseph Allen	Charles Mackay
Dean Borup	Lois May
Boland Bottomley	Nina Teresa Melville
B. A. Breese	Charles W. Merer
Winona Bridges	Edward Middleton
Claude Brooke	Earle Mitchell
Grace Campbell	Charles Myiott
Bert Delaney	M. W. Sale
Herbert Delmore	Lillian Rhodes
Jennie Dickerson	Bernard Rizzo
Ada Dwyer	Ralph Rizzo
Robert Graves Jr.	Sydney Rizzo
Perry P. Hooper	Allan St. John
Marie Horgan	Ada St. Claire
William Jeffrey	Richard Sterling
Lillian Kemble	Anne Sutherland
Crosby Little	Sarah Truex
Ernest Mack	Fred Tyler
John B. Mack	Norma Winslow

The president could not attend the meeting because he was absent from the city, producing a new play of which he is part author and in the presentation of which he enacts the "star" role. But, despite this, he has kept in constant touch with our office and is looking forward eagerly to his return next Monday.

In response to the request of the committee of the Actors' Fund of America, the president appointed representatives from the Council to attend a meeting of managers, agents, actors, and actresses, all delegates from the various groups of the amusement world, eligible to the succor of this great charity. The object of the gathering was to gain united activity in making the fund benefit performance, to be given in twenty-five New York theaters, April 17, the greatest success.

The result is that we are pledged to do our utmost in disposing of tickets, a plentiful supply of which is now in our hands. Those of us who may not be in the casts of the gratuitous performances should feel in duty bound to contribute in other ways, either with service or money, to this common cause.

Tickets showing the names of the twenty-five theaters are one dollar each, and exchangeable at any of the theater-box offices.

Noon-day meetings continue in the council room with unabated success.

BY ORDER OF THE COUNCIL.
BRUCE MCRAE, Cor. Secretary.

THE SIMS STUDIO

To dance or not to dance is the much mooted question of the season. Everyone is taking it up, and the demand for expert steppers exceeds the supply.

Two dancers in a tasteful studio in Aeolian Hall are initiating the uninitiated in the tangoiest of tango steps, not to mention the most recent of hesitations and maxixes. Miss Sims and Mr. Charles Fordon approach their work with real sincerity. The usual scheme of classes and paid assistants is done away with entirely. Instructor and student have the floor to themselves undisturbed by onlookers or interruptions.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): N.Y.C. Jan. 5—indef.
ALONG Came Ruth (Henry W. Savage): N.Y.C. Feb. 23-April 18.
ANGLIN, Margaret: N.Y.C. March 16—indef.
ARLISS, George (Liebler Co.): Cleveland, O., 6-11. Rochester, N. Y., 14, 15.
AT Bay (Messrs. Shubert): Chgo. March 23—indef.
BARRYMORE, Ethel (Chas. Frohman): Buffalo 6-8, Rochester 9, Syracuse 10, Albany 11, Washington 13-18.
BEN-HUR (Klaw and Erlanger): Burlington, Ia., 6-8, Galesburg, Ill., 9-11, Bloomington 13-15, Terre Haute, Ind., 16-18, Lafayette 20, 21, Ft. Wayne 22, 23.
BIRD of Paradise (Oliver Morosco): Hamilton, Ont., Can., 7, 8, Kingston 9, Ottawa 10, 11, Montreal 13-15, Toronto 16-23.
BOUGHT and Paid For (Wm. A. Brady): Montreal 6-11.
BUNTY Pulls the Strings (Messrs. Shubert and Wm. A. Brady): Buffalo 6-11, Cleveland 13-18.
BURKE, Billie (Chas. Frohman): N.Y.C. March 25—indef.
BUTTERFLY on the Wheel (Fred A. Hayward): White River Jct., Vt., 13, Rochester, N. H., 14, Laconia 15, Bellows Falls, Vt., 16, Winsted, Conn., 17, Pittsfield, Mass., 18.
CHANGE (Walter Hast): Chgo. 30-28.
CLARKE, Harry Corson, and Margaret Dale Owen: Newcastle, England, 12-18, Glasgow, Scotland, 20-25, Dundee 27-May 1.
COLLIER, William (Cohan and Harris): Atlantic City, N. J., 13-18.
COMMON Law: Toronto 6-11.
CORDELIA Blossom (Klaw and Erlanger): Phila., 11-16.
CROSMAN, Henrietta (Maurice Campbell): Bellingham, Wash., 8, Vancouver, B. C., 9-11.
DADDY Long Legs (Henry Miller): Chgo. March 16—indef.
DAMAGED Goods (Richard Bennett): Buffalo 9-11.
DIVORCE Question (Rowland and Clifford): Chgo. 15-May 9.
DREW, John (Chas. Frohman): Tulsa, Okla., 6, Joplin, Mo., 9, Topeka, Kan., 10, St. Joseph, Mo., 11, Chgo. 13-25.
DUMMY, THE: Boston March 30-April 11, N.Y.C. 13—indef.
EVERYWOMAN (Henry W. Savage): N.Y.C. 6-11 B'klyn 13-25.
EXCUSE Me (S. T. King): Chgo. March 30-April 11, St. Louis 12-19, Alton, Ill., 20, Centralia 21, Lexington, Ky., 22.
EXCUSE Me (S. T. King): Parkersburg, W. Va., 13, Marietta, O., 14, Cambridge 15, Barnesville 16, Bistersville, W. Va., 17, Clarksburg 18, Fairmont 20, Morgantown 21, Uniontown, Pa., 22.
FANNY'S First Play (Messrs. Shubert): Boston March 2—indef.
FERGUSON, Elsie (Klaw and Erlanger): Washington 6-11.
FINE Feathers (H. H. Frazee): Worcester, Mass., 6, Nashua, N. H., 9, New Bedford, Mass., 10, Woonsocket, R. I., 11, Fall River, Mass., 13, Brockton 14, Holyoke 15, Greenfield 16, Pittsfield 17, Utica, N. Y., 18, Ithaca 20, Elmira 21, Trenton, N. J., 22.
FISKE, Mrs. (Harrison Grey Fiske): Boston 13-25.
FORBES-Robertson (Messrs. Shubert): Toronto 6-18, Hamilton 20-22.
GARDEN of Allah (Liebler Co.): Cinti. 6-11, Pittsburgh 13-18, Utica, N. Y., 20-25.
GEORGE, Grace (Winthrop Ames): N.Y.C. 13—indef.
GHOST Breaker (Merle H. Norton): Aurora, Ill., 12, Dixon 13, La Salle 14, Streator 15, Kankakee 16, Urbana 17, Bloomington 18, Springfield 19, Tuscola 20, Mattoon 21, Terre Haute, Ind., 22.
GIRL and the Stampede (Merle H. Norton): Sapulpa, Okla., 8, Shawnee 9, El Reno 10, Chickasha 11, Lawton 12, Comanche 13, Duncan 14, Ryan 15, Jacksboro, Tex., 16, Nocona 17, Wichita Falls 18, Electra 20, Vernon 21, Quanah 22.
GIRL and the Tramp (Fred Byers): Abilene, Kan., 8, Junction City 9, Clay Center 10, Greenleaf 11, Washington 12, Marysville 14, Seneca 15, Hiawatha 16, Falls City, Neb., 17, Lincoln 18, Omaha 19, Atlantic, Ia., 20, Audubon 21, Stuart 22, Des Moines 23, Gladbrook 24.
GIRL from Mumm's (G. W. Schardt): St. Louis 6-11.
GOODWIN, Nat: Detroit 6-11, Columbus 13-15, Louisville, Ky., 16-18, Cinti. 19-25.
HARVEY, Martin: Calgary, Alta., Can., 6-8, Edmonton 9-11.
HELP Wanted (Oliver Morosco): N.Y.C. Feb. 9—indef.
HELP Wanted (Oliver Morosco) Chgo. Dec. 20—indef.
HENRIETTA, The (Joseph Brooks): Detroit 9-11, Rochester, N. Y., 13-15.
HIGHER Law (Oscar Graham): Many, La., 8, Mansfield 9, Vivian 10, De Queen, Ark., 11, Mena 13, Greenwood 14 Hearttord 15, Fayetteville 17, Eureka Springs 18, Berryville 20, Harrison 21, Leslie 22, Heber Springs 23, Searcy 24, Walnut Ridge 27.
HILLIARD, Robert (Klaw and Erlanger): Kansas City, Mo., 6-11.
HODGE, William (Lee Shubert): ——
HOLY City (Sherman and Aylesworth): Swift Current, Sask., Can., 6, Ft. Gull Lake 7, Maple Creek, Alta., 9, Medicine Hat 10, 11, Taber 12, Carleton 14, Magrath 15, Raymond 16, Lathbridge 17, 18, Calgary 20-22.
HOUSE of Bondage (Totten and Miller): Rochester, N. Y., 6-11.
HOUSE of Bondage (Totten and Miller): Woonsocket, R. I., 6-8.
IN Old Kentucky: Boston, March 30-April 25.
IRISH Players: Buffalo 6-11, Chgo. 13-18.
IS Marriage a Failure? (George Aylesworth): Canora, Sask., Can., 8, Melville 9, Yorkton 10, Saltcoats 11, Neepawa, Man., 13, Dauphin 14, Minnedosa 15, Hamlota 16, Virden 17, Moosomin, Sask., 18, Broadview 20, Indian Head 21, Regina 22, 23.
KISMET (Harrison Grey Fiske): New Orleans, La., 6-11, Mobile, Ala., 13, 14, Montgomery 15, Selma 16, Birmingham 17, 18, Atlanta, Ga., 20-25.
KITTY MacKay (William Elliott): N.Y.C. Jan. 7—indef.
LEOPARD'S Spots (Thomas Dixon): Ft. Worth, Tex., 6-8, McKinnie 9, Sulphur Springs 10, Greenville 11, Paris 13, Clarksville 14, Bonham 15, Sherman 16, Denison 17, Wichita Falls 20, Frederick, Okla., Ft. Lawton 22.
LIFE'S Show Window (Albert Patterson) Willmar, Minn., 6, Litchfield 9, Buffalo 10, St. Cloud 12, Brainerd 13, Fergus Falls 14, Wahpeton, N. D., 15, Elbow Lake, Minn., 16, Glenwood 17, Alexandria 18.
LITTLE Lost Sister (Chas. Lesking): Worcester, Mass., 6-8, Waterbury, Conn., 9-11, Stamford 13.
LITTLE Lost Sister (Ed. Anderson): Kansas City, Mo., 6-11.
LITTLE Women (Wm. A. Brady): Duluth, Minn., 13-16, Calumet, Mich., 17, Hancock 18, Marinette, Wis., 20, Green Bay 21, Oshkosh 22, Fond du Lac 23, Madison 24, 25.
LURE, The (Messrs. Shubert): Phila. 6-11.
LURE, The (Messrs. Shubert): Cleveland 6-11.
MAN who Would Live: Columbus, O., 6-8, Louisville, Ky., 9-11, Cinti., O., 13-18, Chgo. 20—indef.
MANTELL, Robert: Wilmington, Del., 6-11, Trenton, N. J., 13, 14, Harrisburg, Pa., 15, 16, Allentown 17 18, Balto. 20-25.
MARRYING Money (Messrs. Shubert): N.Y.C. March 15—indef.
MASTER Mind (Samuel T. Burstein): Indianapolis 6-11, Cinti. 13-18, Cleveland 20-25.
MAUDE, Cyril (Liebler Co.): N.Y.C. Nov. 3-April 25.
MILESTONES (Klaw and Erlanger): Washington 6-11.
MISLEADING Lady (Wm. Harris): N.Y.C. Nov. 25—indef.
MISSOURI Girl (Norton and Rith): Petaluma, Cal., 8, Santa Rosa 12, Healdsburg 13, Lakeport 14, Ukiah 15, Willits 17, Fort Bragg 18, Mendocino 19.
MISSOURI Girl (Merle H. Norton): Hardin Mont., 8, Sheridan, Wyo., 12, Gillette 13, Upton 14, Newcastle 15, Edgemont, S. D., 16, Chadron, Neb., 17, Douglas, Wyo., 18, Cody, Neb., 19 Ainsworth 20.
NAZIMOVA Mme. (Chas. Frohman): Louisville, Ky., 13-15, Lexington 16, Springfield, O., 17, Toledo 18.
NEARLY Married (Cohan and Harris): Springfield, Mass., 7, 8.
OFFICER 666: Cinti. 6-11.
OH, What a Day! (Henry B. Harris Est.): Washington 20-25.
OLCOTT, Chauncey (Henry Miller): Salt Lake City 6-9, Sacramento, Cal., 11, Frisco 12-25.
OLD Homestead (Frank Thompson): Montreal 6-11.
OMAR, the Tentmaker (Tully and Buckland): N.Y.C. Jan. 12—indef.
PAIR of Sixes (H. H. Frazee): N.Y.C. March 30—indef.
PANTHEA (Messrs. Shubert): N.Y.C. March 23—indef.
PEG o' My Heart (Co. A; Oliver Morosco): Syracuse 6-11, Buffalo 13-18, Rochester 20-22.
PEG o' My Heart (Co. B; Oliver Morosco): Springfield, Mo., 8, 9, Pittsburg, Kan., 10, Lawrence 11, Kansas City, Mo., 12-18.
PEG o' My Heart (Co. C; Oliver Morosco): Seattle, Wash., 5-11, Portland, Ore., 12-16, Astoria 19, Salem 20, Eugene 21, Medford 22, Chico, Cal., 24, Marysville 25.
PEG o' My Heart (Co. D; Oliver Morosco): Superior, Wis., 8, Duluth, Minn., 9-12, Eau Claire, Wis., 13, Red Wing, Minn., 14 La Crosse, Wis., 15, Wilona, Minn., 16, Rochester 17 Faribault 18, Albert Lea 19, Owatonna 20, Mankato 21, Madison, S. D., 22.
PHILIPP, Adolph, German Co.: N.Y.C. 6-11.
POOR Little Rich Girl (Klaw and Erlanger): Boston March 16-April 11.
POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 16—indef.
PRICE She Paid: De Leon, Tex., 8, Dublin 9, Walnut Springs 10.
PRINCESS Theater Co. (F. Ray Comstock): Chgo. March 15—indef.
REBECCA of Sunnybrook Farm (Liebler-Bratton): Springfield, O., 13-15, Wheeling, W. Va., 16-18, Johnstown, Pa., 20, 21, Altoona 22, 23, Williamston, Del., 24, 25.
ROBSON, May (Wm. Moore Patch): Toledo, O., 13-15, Mansfield 16, Findlay 17, Tiffin 18, Ft. Wayne, Ind., 19, Wabash 20, Kokomo 21, Indianapolis 22-25.
ROMANCE (Chas. Dillingham): Boston 13—indef.
ROUND Up (Marlborough Hartley): B'klyn 6-11, Phila. 13-18.
RULE of Three (Jos. P. Bickerton, Jr.): N.Y.C. Feb. 16—indef.
RUSSELL, Annie (Lawrence J. Anhalt): Phila. March 23—indef.
SEVEN Keys to Baldpate (Cohan and Harris): Chgo. Feb. 16—indef.
SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. Sept. 22—indef.
SHE, The, E. (A. H. Woods): N.Y.C. 6-11.
SHEPHERD of the Hills (Gaskill and MacVitty): Louisville, Ky., 6-11.
SHEPHERD of the Hills (Gaskill and MacVitty): Geneseo, Ill., 8, Erie 9, Dixon 10, Bloomington 11, La Salle 12, Streator 13, Ottawa 14, Pontiac 15, Rantoul 16, Urbana 18, Danville 20, Rossville 21, Kankakee 22, South Chicago 23-25.
SHEPHERD of the Hills (Gaskill and MacVitty): Coffeyville, Kan., 8, Nowata, Okla., 9, Claremore 10, Fayetteville, Ark., 12, Eureka Springs 14, Aurora 15, Cotter, Ark., 16, Pittsburg 17, Carthage, Mo., 18, Joplin 19, Springfield 20, Lebanon 21, Rolla 22.
SHEPHERD of the Hills (Gaskill and MacVitty): Adel, Okla., 8, Schaller 9, Wall Lake 10, Boone 11, Leders 14, West Liberty 16, Washington 16, Mt. Pleasant 17, Burlington 18.
SOTHERN, E. H., and Julia Marlowe: Chgo. March 30-April 11, Detroit 13-18, Cleveland 20-25.
SPENDTHRIFT (Wee and Lambert): Dover, Del., 8, Westchester, Pa., 9, Millville, N. J., 10, Wildwood 11, Poughkeepsie, N. Y., 13, Great Barrington, Mass., 14, Peekskill, N. Y., 16, Perth Amboy, N. J., 17.
STAHL, Rose (Henry B. Harris Est.): Phila. 11-25.
STARR, Frances (David Belasco): N.Y.C. Dec. 25—indef.
STRATFORD-Upon-Avon Players (F. R. Benson): Frisco March 30-April 11.
TALIAFERRO, Mabel and Edith (Joseph Brooks): Phila. March 30-April 11.
TAYLOR, Laprette (Oliver Morosco): N.Y.C. Dec. 29, 1913—indef.
THELMA (Henry W. Link): Oelwein, Ia., 13, Arlington 15, Elgin 16, Elkader 18, McGregor 20, Waukon 21.
THINGS That Count (Wm. A. Brady): N.Y.C. Dec. 8—indef.
THOUSAND Years Ago (Messrs. Shubert): Phila. March 30-April 11.
TO-DAY (Manuscript Producing Co.): N.Y.C. Oct. 6—indef.
TOO Many Cooks (Wm. A. Brady): N.Y.C. Feb. 25—indef.
UNCLE Tom's Cabin: B'klyn 6-11.
UNCLE Tom's Cabin: Los Angeles 6-11.
UNCLE Tom's Cabin (Kibble and Martin): Phila. 6-11.
UNDER Cover (A. H. Woods): Boston Dec. 25—indef.
UNDER Dog (Selwyn and Co.): Chgo. 11—indef.
WARFIELD, David (David Belasco): Utica, N. Y., 8, Syracuse 9, Rochester 10, 11, Boston 13-May 9.
WARNING, The (Rowland and Clifford): Chgo. 6-11.
WHIP, The (Comstock and Gest): Phila. March 7—indef.
WITHIN the Law (Selwyn and Co.): Boston Feb. 12—indef.
WITHIN the Law (Selwyn and Co.): Indianapolis 13-18, Columbus 20-25.
WITHIN the Law (Southern: Selwyn and Co.): Baton Rouge, La., 12, Alexandria 13, Monroe 14, Natchez, Miss., 15, Jackson 16, Chattanooga, Tenn., 21, Knoxville 22.
WITHIN the Law (Central: Selwyn and Co.): Durant, Okla., 12, Denison, Tex., 14, Sherman 15, McKinney 16, Sulphur Springs 17, Greenville 18, Marshall 20, Palestine 21, Bryan 22.
WITHIN the Law (Special: Selwyn and Co.): Balto. 13-18, Allentown, Pa., 20, Cortland, N. Y., 21, Batavia 22.
WITHIN the Law (Northern: Selwyn and Co.): St. Peter, Minn., 12, Albert Lea 13, Austin 14, Decorah, Ia., 15, Charles City 16, Hampton 17, Iowa City 20, Toledo 21, Perry 22.
WITHIN the Law (Eastern: Selwyn and Co.): Lawrence, Kan., 13, Sedalia, Mo., 14, Terre Haute, Ind., 21, 22.
YELLOW Ticket (A. H. Woods): N.Y.C. Jan. 20—indef.

TRAVELING STOCK

ALLEY'S Associate Players: Rome, Ga., March 23-April 18.
CORNELL-Price Players: Fredericksburg, Va., 13-18, Petersburg 20-25.
EARLE: Mt. Clemens, Mich., 12-18.
KEYSTONE Dramatic: Hartford, Ark., 6-11.
LEONARD Players: Sidney, Ia., 6-11, Hastings 13-15, Elliott 16-18, Imogene 19-21.
LONG, Frank E.: Manitowoc, Wis., 5-11, Menominee, Mich., 12-18.
ROBBINS, Clint and Bessie: Sterzing, S. D., 6-11, Hot Springs 13-15, Edgemont 16, Newcastle, Wyo., 17, Gillette 18, Sheridan 19-25.
SHANNON, Harry: Wooster, O., 5-11, Norwalk 13-18.
SHOREY, Ethel May: Houlton, Me., 6-11.
SMITH, Charles T.: North Sidney, N. S., 6-11.

OPERA AND MUSIC

ADELE (New Era Producing Co.): Chgo. March 22-April 5, Phila. 20-May 2.
ADELE (New Era Producing Co.): Memphis, Tenn., 8, 9, Nashville 10, 11.
BELLE of Bond Street (Messrs. Shubert): N.Y.C. March 30—indef.
BRIAN, Donald (Chas. Frohman): Cleveland 13-18.
BRINGING Up Father: Jersey City, N. J., 6-11, Hartford, Conn., 13-15, Stamford 16, New Haven 17, 18, Boston 20-May 16.
CARLE, Richard, and Hattie Williams (Chas. Frohman): Trenton, N. J., 13, Schenectady, N. Y., 14, Syracuse 15, Utica 16, Auburn 17, Albany 18.
CENTURY Grand Opera (Messrs. Aborn): N.Y.C. Sept. 15—indef.
CHICAGO Grand Opera Co.: Denver, Colo., 8, Kansas City, Mo., 11, 12.
DINHATA, The (Liebler-Bratton): Toledo 6-11, Cinti. 13-18.
ELTINGE, Julian (A. H. Woods): N.Y.C. March 16—indef.
FIREFLY (Geo. A. Edes): Anderson, Ind., 8, Muncie 9, Wabash 10, Huntington 11, Ft. Wayne 12, Van Wert, O., 13, Findlay 14, Adrian, Mich., 15, Coldwater 16, Battle Creek 17, Ann Arbor 18, Flint 19, Saginaw 20, Bay City 21, Pontiac 22.
GILBERT and Sullivan Opera Co. (Messrs. Shubert and Wm. A. Brady): Phila. March 30-April 11, Washington 13-18.
GIRL in the Taxi: Chgo. 6-11.
GORDON, Kitty (Oliver Morosco): Boston March 16—indef.
HIGH Jinks (Arthur Hammerstein): N.Y.C. Dec. 10—indef.
HITCHCOCK, Raymond (Cohan and Harris): N.Y.C., 15—indef.
HONEYMOON Express (Messrs. Shubert): Los Angeles 13-15.
KOLB and Dill (George Moscr): Chgo. March 8—indef.
LITTLE Cafe (Klaw and Erlanger): Boston March 16—indef.
McFADDEN'S Flats: Balto. 6-11.
McINTYRE and Heath (John Cort): Minneapolis 8-11, St. Paul 12-18, Milwaukee 19-22.
MADCAP Duchess: Pittsburgh 6-11.
MAIDS of Athens: (Henry W. Savage): N.Y.C. March 19-April 11.
MIDNIGHT Girl (Messrs. Shubert): N.Y.C. Feb. 23—indef.
MONTGOMERY and Stone (Chas. Dillingham): Terre Haute, Ind., 8, Evansville 9, Lexington, Ky., 10, 11.
MORTON Opera Co. (Lewis J. Morton): Boston, Mass., Feb. 2—indef.
MORTON Opera Co. (Lewis J. Morton): Wilkes-Barre, Pa., March 2—indef.
MORTON Opera Co. (Lewis J. Morton): Syracuse, N. Y., 6—indef.
MUTT and Jeff in Panama (Co. A; Chas. A. Williams): Prince Albert, Sask., Can., 8, Regina 9-11, Moose Jaw 13-15, Indian Head 16, Brandon, Man., 17, Portage, Wis., 18, Ft. William, Ont., Can., 20-25.
MUTT and Jeff in Panama (Co. B; C. Yale): Boston, March 30-April 18, Lacoula, N. H., 20, Claremont 21, St. Albans, Vt., 22.
MUTT and Jeff in Panama (Co. C; E. M. Garfield): Pierre, S. D., 8, Rapid City 9, Belle Fourche 10, Deadwood 11, Ft. Robinson, Neb., 13, Alliance 14, North Platte 15, Kearney 16, Hastings 17, York 18, Grand Island 19, Fremont 20, Plattsmouth 21, Columbus 22.
MUTT and Jeff in Panama (Co. D; Joe Fortegall): Cleveland, O., 6-11, Ashtabula 13, Erie, Pa., 14, Olean, N. Y., 15, Jamestown 16, Dunkirk 17, Niagara Falls 18, Buffalo 20-25.
MUTT and Jeff in Panama (Co. E; A. Mackenzie): Hanover, Pa., 8, Gettysburg 9, Hillwood 10, Columbia 11, Centerville 13, Norristown 14, Wilmington, Del., 15, West Chester, Pa., 16, Berwyn 17, Chester 18, Bridgeton, N. J., 20, Vineland 21, Wildwood 22.
NEWLYWEDS and Their Baby (Liebler-Bratton): Chgo. March 30-April 18.
PINAFORE (Messrs. Shubert): N.Y.C. 8—indef.
QUAKER Girl: Toronto 6-11.
QUEEN of the Movies (Thomas W. Ryley): N.Y.C. Jan. 13—indef.
RED Canary (McCoy Amusement Co.): N.Y.C. 13—indef.
RED Rose (W. J. Dorthick): Sherbrooke, Que., Can., 8, Quebec 9-11, Berlin, N. H., 12, White River, Vt., 14.
RED Widow (Philip H. Niven): Flint, Mich., 8, Saginaw 9, Bay City 10, Port Huron 11, Pontiac 12, London, Ont., Can., 13, St. Thomas 14, Woodstock 15, Brantford 16, St. Catharines 17, Hamilton 18, Guelph 20, Peterboro 21, Belleville 22.
RING, Blanche (Frederic McKay): Atlantic City, N. J., 6-11, Boston 13—indef.
ROBIN HOOD: Omaha, Neb., 12-14.
ROSE Maid (Frank C. Paine): Durham, N. C., 8, Henderson 9, Raleigh 10, Wilmington 11, Fayetteville 13, Goldsboro 14, Wilson 15, Rocky Mount 16, Suffolk, Va., 17, Newport News 18, Charlottesville 20, Staunton 21, Harrisonburg 22, Winchester 23, Martinsburg, W. Va., 24, Annapolis, Md., 25.
SAN Carlo Grand Opera Co.: St. Louis 6-11.
SANDERSON, Julia (Chas. Frohman): Syracuse, N. Y., 6, Utica 9, Amsterdam 10, Pittsfield, Mass., 11, Providence, R. I., 13-15, Worcester 16, Hartford, Conn., 17, 18.
SARI (Henry W. Savage): N. Y.C. Jan. 26—indef.
SEPTEMBER Morn (Rowland and Clifford): Boone, Ia., 8, Perry 9, Omaha, Neb., 10, 11 Des Moines, Ia., 13, Grinnell 14, Iowa City 15, Cedar Rapids 16, Ottumwa 17, Keokuk 18, Ft. Madison 19, Mt. Sterling, Ill., 20, Decatur 21, Charleston 22.
SEVEN Hours in New York (Wee and Lambert): Allentown, Pa., 6-8, Stroudsburg 9, Franklin Furnace, N. J., 10, Easton, Pa., 11, Dover, N. J., 13, Freehold 14, Perth Amboy 15, Hackensack 16, Tarrytown, N. Y., 17, Pemhbroke 18.
SUNNY South (J. C. Rockwell): Kingfield, Me., 8, Phillips 9, Farmington 10, Stratham 11, Madison 13, Norridgewock 14, Pittsfield 15, Waterford 16, Newport 17, Dover 18, Dover 20, Guilford 21, Monson 22.
WHEN Dreams Come True (P. Bartholomae): Phila. 13-May 2.
WHIRL of the World (Messrs. Shubert): N.Y.C. Jan. 16—indef.
ZIEGFELD Follies (Florenz Ziegfeld): Atlantic City, N. J., 6-11.

MINSTRELS

DUMONT'S (Frank Dumont): Phila. Aug. 30—indef.
FIELD'S, Al. G. (Silv. Coward): La Junta, Colo., 8, Rocky Ford 9, Pueblo 10, Colorado Springs 11, Denver 12-18.
O'BRIEN, Neil (O. F. Hodes): Harrisburg, Pa., 8, Hagerstown, Md., 9, Williamsport, Pa., 10, Allentown 11.

BURLESQUE COLUMBIA WHEEL

AMERICAN Beauties (Dave Goran): Balto. 6-11, Wash. 13-18.
Al. Reeve's Beauty Show (Al. Reeves): St. Louis 6-11, Kansas City 13-18.
BEAUTY Parade (Ed. Schaefer): Minneapolis 6-11, St. Paul 13-18.
BEAUTY, Youth and Folly (Wm. V. Jennings): Indianapolis 6-11, Chgo. 13-18.
BEHMAN Show (Jack Singer): Cleveland 6-11, Toledo 13-18.
BELLES of Beauty Row (Henry P. Dixon): Gayety, Scranton 6-8, Albany 9-11, N.Y.C. 13-18.
BEN Welch (Jos. Howard): Boston 6-11, Springfield 13-15, Albany 16-18.
BIG Jubilee (Jas. Weston): Albany 6-8, Worcester 9-11, Boston 13-18.
BILLY Watson's Big Show (Dan Cunningham): Syracuse 6-8, Utica 9-11, Montreal 13-18.
BON Ton Girls (Frank M. Adler): Paterson 6-11, Newark 13-18.
BOWERY (Geo. Barrie): B'klyn 30-April 11, N.Y.C. 13-25.
BROADWAY Girls (Lew Cooper): Bridgeport 8-11, Prov. 13-18.
COLLEGE Girls (Henry Hudson): St. Paul 6-11, Minneapolis 13-18.
COLUMBIA (J. G. McFarland): B'klyn 13-18.
CRACKERJACKS (Chas. H. Arnold): Rochester 6-11, Syracuse 13-15, Utica 16-18.
DREAMLAND Girls (Dick Fiske): Montreal 6-11, Albany 13-15, Worcester 16-18.
FOLLIES of the Day (Jack McNamara): Milwaukee 6-11, Chgo. 13-18.
GAY New Yorkers (Jake Sutherland): Chgo. 6-11, Cinti. 13-18.
GAYETY Girls (Dan Sherry): Rochester 6-11, Phila. 13-18.
GINGER Girls (Raymond Rosenthal): N.Y.C. 6-11, B'klyn 13-18.
GIRLS from Rosyland (S. W. Calapaul): Boston 6-11, N.Y.C. 13-18.
GIRLS from Starland (Chas. Gossette): Pittsburg 6-11, Cleveland 13-18.
GIRLS from the Great White Way (Dave Kraus): Phila. 6-11, Balto. 13-18.
GOLDEN Crook (Jos. Peiser): Detroit 6-11, Toronto 13-18.
HAPPY Widows (Wm. Fennessy): Toronto 6-11, Buffalo 13-18.
HARRY Hastings (Jack Levy): Buffalo 6-11, Paterson 13-15.
HONEYMOON Girls (Harry Lewis): N.Y.C. 6-18.
LIBERTY Girls (Alex. Gurkoff): Chgo. 6-11, St. Louis 13-18.
LOVE Makers (Jos. R. Miller): Newark 6-11, Phila. 13-18.
MARION'S Own (Bob Travers): Minneapolis 13-18.
MIMIC World (Ed. Daly): Toledo 6-11, Chgo. 13-18.
MOLLIE Williams (Phil Isser): Omaha 6-11.
QUEENS of Paris (Jos. Howard): Prov. 6-11, Boston 13-18.
ROBIE'S Big Show (Jos. Mc): Cinti. 6-11, Louisville 13-18.
ROSE Sydell (Harry Trompe): N.Y.C. 30-April 11, Boston 13-18.
ROSELAND Girls (Walter Greaves): Chgo. 6-11, Detroit 13-18.
ROSEY Posey Girls (Louis Livingston): Kansas City 6-11, Omaha 13-18.
SOCIAL Maids (Ted Cohen): N.Y.C. 6-11, Bridgeport 13-18.
STAR and Garter (Harry Rose): Wash. 6-11, Pittsburg 13-18.

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TAXI Girls (Louis Hurtig): Phila. 6-11, N.Y.C. 13-15.
TROCADEROS (Frank Pierce): Louisville 6-11, Indianapolis 13-15.
VANITY Fair (Wm. S. Clark): Buffalo 6-11, Rochester 13-18.
WATSON Sisters (Geo. Belfrage): N.Y.C. 6-11, B'klyn 13-25.

BURLESQUE PROGRESSIVE CIRCUIT

BLANCHE Baird's Big Show (Billy Dunn): Boston 6-18.
BROADWAY Belles (Jos. Oppenheim): Buffalo 6-11, Binghamton 13-15, Schenectady 16-18.
CRUSOE Girls (Chas. Robinson): Cleveland 6-11, Cinti. 13-18.
DANDY Girls (Chas. Cromwell): Chgo. 6-18.
EVA Mull's Big Beauty (Lewis Talbot): Kansas City 6-11.
FOLLIES of Pleasure (Rube Bernstein): Pittsburgh 6-11, Cleveland 13-18.
GIRLS from the Follies (Harry Strouse): Pittsfield 6-8, Holyoke 9-11, Boston 13-25.
GIRLS from Joyland (Lon Stark): Binghamton 6-8, Schenectady 9-11, Pittsfield 13-15, Holyoke 16-18.
HIGH Life Girls (Frank Calder): Toronto 6-11, Buffalo 13-18.
HONEY Girls (Bernard and Zeisler): Indianapolis 6-11, St. Louis 13-18.
MAY Howard's Girls of All Nations (J. D. Barton): Phila. 6-11, Pittsburgh 13-18.
MIRTH Makers (Hitch and Beatty): Trenton 6-11, Phila. 13-18.
MISCHIEF Makers (Jean Bedini): Phila. 6-11, Trenton 13-18.
MONTE Carlo Girls (Tom Sullivan): Boston 30-April 11, N. Y.C. 13-25.
PARISIAN Beauties (Sam Williams): St. Louis 6-11, Kansas City 13-18.
PROGRESSIVE Girls (Jack Reid): N.Y.C. 6-18.
QUEENS of Cabaret (Sutter and Lesvitt): N.Y.C. 30-April 11, Phila. 13-15.
REVUE Girls (Morris Weinstock): Chgo. 13-25.
STARS of Burlesque (W. B. Bentley): Chgo. 30-April 11, Detroit 13-18.
TANGO Girls (Chas. Taylor): Detroit 6-11, Toronto 13-18.
TRIP to Paris (Harry C. Lake): Cinti. 6-11, Indianapolis 13-18.

CIRCUS

BARNES, Al. G.: Roseburg, Ore., 9, Cottage Grove 10, Lebanon 11, Albany 13, Salem 14, Silverton 15, Portland 16-18, South Bend, Wash., 20, Centralia 21, Aberdeen 22.
BARNUM and Bailey: N.Y.C. March 21-April 18.
GREAT American Shows (Miller Brothers): New Kensington, Pa., 25.
GREAT Sutton Shows (F. M. Sutton): Madison, Ill., 11.
RINGLING Brothers: Chgo. 11—indef.

MISCELLANEOUS

LUCEY, Thomas Elmore: Milton, Ore., 8, Walla Walla, Wash., 9, Prescott 10, Pomeroy 11, Clarkston 13, Kamiai 14, Kooskia, Ida., 16, Stites 16, Grangeville 17, Nesperce 18, Culdesac 22.
PAVLOWA: N.Y.C. 6-18.
RENO, Edward, the Magician: Princeton, Ind., 8.
THAW, Evelyn Nesbit: Los Angeles 5-11.
THURSTON, the Magician (Jack Jones): Phila. 6-11, Paterson, N. J., 13-18.

LETTER LIST

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WOMEN

Aspinall, Florence. Corah Adams.
Brown, Bly, Marie Burke, Nettie Black, Mrs. Harry C. Browne, Geraldine Bruce, Clifford, Marie, Fay Cusick, Day, Mabel, Belle D'Arcy, Beatrice De Acosta, Elwyn, David, Mrs. Fowler, Gertrude, Helene French, Minna Ferry, Rachel Fulton, Ethel Futch.
Goodwin, Eileen, Florence Georges, Maud Grafton, Edith Gordon, Lela Gilmour.
Horton, Marie, Ruby Hayes, Georgia Harvey, J. Houston, Ethel Hamrick, Maude Hollingsworth, Carroll Hamilton, Jane Heston, Ethel Hertslett, Grace Hopkins, Mabelle Halsey, Polly Holmes, Helen Hammell.
Joel, Clara.
Kingsbury, Lillian.
Miller, Bessie, Belle Mitchell, Neil G. Mitchell, Adele Moran, Rose Mayo, Harriet Miller, Veda MacEvers, Ruth Macauley.
Nielson, Hortense, Jeanette Nelson.
Patterson, Marz, Ivy D. Palmer, Hattie Perry, Rose, Maude, Dorothy Richmond, Harriet Ross, Elsie Rox, Perry Roderick, Geraldine Russell, Sterling J. B., Mrs. Arthur Sheldon, Dorothy Stanton, Vernon, Ida, Wanda Von Peerick, Wiseman, Arline.

MEN

Albani, C.
Bennett, Sidney, Chas. Burkhardt, David S. Brown, G. Blumenthal, Frank Bueman, J. H. Binns, Wm. Bialsdell, Roland Bottomley, Carman, Barrett, Harold Claremont, Werner Corbin, Bobt. Coe, Dewey, Jno., Gerhard Debly, Delair, Ralph, Palmer, Fred., W. A. Forrest, Harold Ferner, Gunnies, Gordon, Henry Grady, W. W. Geer, Cortlas Giles, Cecil Greysdelf, Homer Granville.
Hinsdell, Oliver E., Geo. F. Harris, Albert Henderson, Loftus Husband, Innis, Will, Johnson, Menifee, Stanley James.
Ketcham, J. B.
Luce, Grant, Clarence Le Roy, Roy La Rue, Jno. Lyons, Harry Linkey, Richard Lyle, Melnotte, A., Chas. A. Moore, Leonard M. Mitchell, A. Mason, Chas. Mensel, Corbett Morris, Sidney Mosar, Robb. McDowell, Barry MacCullom, Ed. F. McCrumlish, Nethersole, Cecil, Harry Nelson, Hale Norcross.
Ovenden, H., Fritz Osborne, Potts, Homer, R. W. Priest, Robinson, Allen, Wm. H. Richards, Jno. W. Rankin, Samuel Rork, Bernard Randall, W. G. Reynier, Frank A. Richardson.
Silver, W. B., Page Spencer, Jos. Sweeney, N. J. Sutherland, Terry, Chas, Van Rensellaer, Fred, Woods, Frank J., Chas. N. White, Robt. J. Whittier.

MARRIED

Edgar S. Perry, treasurer of Keith's Indianapolis theater, and Miss Gladys Frausham, of Sheridan, Ind., were married at Noblesville, Ind., March 24. The young couple will reside in Indianapolis.

W. Olathe Miller, a member of the stock company at the Welting Theater, Syracuse, N. Y., was married to Marguerite Johnson, also a professional, April 5. Miss Johnson was ingenue for two seasons in Scranton, Pa.

Carl Lyle, of the Scotch Players, now seen at the Comedy Theater in Kitty MacKay, and Amy Louise Taylor, an Englishwoman, were married at the Little Church Around the Corner, March 26. Mrs. Lyle is not a member of the theatrical profession.

RECORD OF DEATHS

CARL BRAHM, aged forty-seven years, well known in the theatrical profession as an agent and manager, died at his residence, 623 West Ninth Street, Erie, Pa., Feb. 27, after a six months' illness. About twenty-five years ago Mr. Brehm entered the theatrical field as a piano player. His rise in the theatrical line was rapid, and he soon became a successful manager, and headed his own company for several seasons. Seven years ago he was forced to retire from his work, owing to the pressure of other interests, he being the senior member of Brehm Brothers' Music Publishing House. He is survived by his widow, known to the theatrical world as Ollie Halford, and one daughter, Nava, who were in constant attendance until his death; also a sister and two brothers.

ARNOLD M. ALEXANDER died at the home of his mother, Mrs. Ida B. Alexander, in Clarion, Pa., March 30. He was thirty-nine years old. He was well known among the theatrical profession, with which he had been connected for fourteen years in various road companies, among them Waite's Comedy company, Across the Pacific, Crau Players, and When the World Sleeps. In 1909 he quit the road and accepted a position as teller in the First National Bank of Clarion, which he held until illness compelled him to give it up about a year ago. He was married in 1911 to Miss Margaret Sloan, a daughter of Judge G. G. Sloan, of Clarion, who with his mother and one brother, George W. Alexander, survive him.

GIUSIO F. SOCOLA died March 27, of hemorrhage of the brain, at the age of thirty-seven. His body was sealed and sent for burial to his home in New Orleans. Mr. Socola was for many years stage director of stock companies in his home and other cities. He appeared on Broadway in The Barrier, Baron Trenck, Welcome to Our City, and The Silver Wedding. His last engagement was that of director of the Auditorium Stock company in Kansas City. His fellows of the Lambs Club, of which he was a member, sent large floral offerings.

JOSEPH RAMIREZ, known to frequenters of Tony Pastor's Theater on Fourteenth Street, and one of the original Black Crook cast, more recently one of the Ramirez Troubadours, died at his home, 67 West Eighth Street, New York, March 30, aged sixty-eight. He was buried from Campbell's Funeral Church, West Twenty-third Street.

ROBERT HIRSCHFELD, musical composer and director of the Mozarteum School of Music in Salzburg, Austria-Hungary, died there April 2. He was born in 1855. In 1884 he was appointed a professor of musical esthetics in the University of Vienna. Among his writings was a monograph on Jean de Muris. He prepared operas by Haydn, Mozart, and Schubert for the Imperial Opera in Vienna.

EMIL MAHR, for twenty-six years professor of the violin and viola at the New England Conservatory of Music, died in Boston, March 31. He had been concert master of the Richter and Henschel concerts in London and first violin at the Music Festivals at Bayreuth before coming to this country.

MRS. CHRISTIANA HACKETT, mother of Norman Hackett, died suddenly at her home in Detroit, Mich., March 22. Mr. Hackett had just closed a long stock engagement in Atlanta, and reached his home only a few hours before the end came. Funeral services were held in Detroit, March 25.

WILLIAM M. WECKLERLY, widely known in musical circles, is dead at his home, 2353 North Cleveland Avenue, Philadelphia. He was leader of the United States Band. For years he led the singing in the afternoon meetings of the Y. M. C. A., and was the composer of numerous hymns.

MRS. ALFRED A. GRADY, wife of Alfred A. Grady, who plays the part of Putty Bear in the Poor Little Rich Girl, died of heart disease in the Hollis Hotel in Boston, March 27. She had been singing at the Hollis Hotel since going to Boston with her husband on March 16.

NEW THEATERS

Lehi, Utah, is to have the finest opera house, outside of Salt Lake City, in the State. The building will measure 50 by 125 feet, have a seating capacity of 1,000 and cost $25,000. Capacity of the stage will be 30 by 30 feet. Every appointment is to be modern.

Another large theater is projected for upper Broadway. It will occupy the entire block between 154th and 155th Streets, on the east side of Broadway. The dimensions of the building will be 200 by 90 feet. It will have a seating capacity for 1,500 persons, and is to cost, approximately, $150,000.

Work is to be started about April 15 on the new $125,000 Palace Theater, in Rockford, Ill. Plans and specifications have been received, and a meeting of the directors has been called for their approval. The theater will be a credit to Rockford, and will be devoted to vaudeville and high-class motion pictures.

San Antonio's (Tex.) new theater now in course of erection will occupy the College Street section of an eight-story up-to-date building, and will have a seating capacity of 1,900 on the main floor and two galleries. It will have entrances from both Houston and St. Mary's streets, with the main entrance on St. Mary's, about 60 feet from Houston Street. There will also be exits on College Street. This playhouse is designed in accordance with the very latest ideas in theatre architecture, and will be one of the largest and finest in the South. The enterprise is that of Mr. T. F. Brady, of San Antonio.

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LEADING MAN *DIRECTOR*
Actor's Society

MAUDE LEONE STOCK FEATURE
Empress Theatre, Vancouver, B. C.

DIVORCONS—"Miss Leone made a delightful Cyprienne, full of coquetry and animation. She skirts the edge of farce without suggesting anything so trivial as farce and rises as naturally to the highest type of comedy. She was particularly good in the restaurant scene which she handled with much cleverness. Her wonderful crystal gown was greatly admired."—*Daily Province, Vancouver, B. C., March 3, 1914.*

"In the historic role of Cyprienne, Miss Maude Leone was more than satisfying. She looked pretty enough to turn even a husband's head, and from first to last, played the role like an artist, catching the spirit of Cyprienne perfectly. . . . Miss Leone's crystal gown is certainly a marvellous creation and many were the expressions of admiration it evoked."—*Vancouver Sun, March 3, 1914.*

GEORGE ALISON
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MULDENER, LOUISE
"The Things that Count" Co., Wm. A. Brady, Mgr.

NEWSOM, CHARLES F.
"His Skinner" Elsner "Co. Management Mr. Plabo.

VAUDEVILLE

Mr. and Mrs. Carter de Haven Arrive—The Rooneys Score—Maurice and Florence Walton Return



STAFFORD PEMBERTON,
Classic Dancer with Gertrude Hoffman.

PERSONALITY is the thing in vaudeville these days. Eva Tanguay, we believe, deserves the credit for discovering that the "I" type of song could hit the popular fancy.

Mr. and Mrs. Carter de Haven are very intimate and personal in their new act. The Colonial curtain has hardly revealed a full stage parlor set, with Dave Stamper, the song writer, presiding at the baby grand, when the De Havens flash into view.

Vocally, they admit they're not getting $10,000 a week—not quite, that they're married and happy and they kiss to prove it. They also promise not to tango, but forget all about their good intentions later on.

Then their act—termed "Songs and Style"—is on. The two sing "The Lyre Bird and the Jay," from Hanky Panky, very neatly and prettily. Indeed, it's the best number of their repertoire. While his wife flits away to change gowns, Mr. De Haven relates vocally of his famous automobile and touches upon the dancing craze.

"If they fail in a store,
They lay down a floor,
And there's a new dance hall on Broadway,"

he sings. After Mr. Stamper plays the chorus of some of his song hits, the De Havens reappear in Dutch make-up to give "The Garden of Eden." Two cute little kiddies help to put over the number effectively. Next, Mrs. De Haven demurely explains in song, "Everything is Different Nowadays," and finally—after we have been warned that "she who hesitates is lost"—both of the entertainers launch into a mild sort of tango.

Mr. De Haven, dapper and with his hair as smoothly shining as of yore, is a fleet and delightful dancer, while his wife gives dainty assistance. Her gowns are unusual creations.

Just as the De Havens represent modern vaudeville tempered by musical comedy methods, the skit offered by Mr. and Mrs. Pat Rooney stands for old time variety, skillfully brought down to date. And it may be mentioned at the very outset that the Rooneys won the biggest kind of a hit at the Colonial.

They dash before the audience through the mimic doors of a 10-cent store. Patter, songs, and eccentric dances—who can whirl about with the loose-limbed agility of Mr. Rooney?—come in rapid succession. Here is one of their best bits of repartee:

"I went to sleep last night without a cent and I woke up this morning with a greenback," comments Mr. Rooney.

"How was that?" queries his wife.

"I slept on a pool table!"

But it's his dancing that has established Rooney in the hearts of his admirers. He surely *is* established—for the audience nearly tore down the Colonial to welcome him after a year's absence.

"Bring out the kid and put him to work," begged a hoarse-voiced gentleman from the gallery. But Pat confessed it wasn't possible—because of the laws—and for good measure he danced a hesitation with his wife, just to prove he is up-to-the-minute, and showed, with the aid of a manikin orchestra, how a conductor suffering from the tango would lead his musicians.

Rooney is still the livest wire of our eccentric dancers.

The instruction motion picture of A. Baldwin Sloane and Grace Field—an optical tango lesson—was shown at the Colonial. The film doesn't merely reveal the mysteries of the tango, maxixe, and hesitation, but delves into such weirdly named evolutions as The Throw Away, The Hitch, El Cotes, The Scissors, The Media Luna, The Reverse, The Skate, and The Lame Duck. Then there are interesting intimate "close up" pictures of the—er—fleeting dancing slippers of the terpsichorean team going through the mazes of the various steps.

Edgar Allan Woolf has been more successful with his sketch, The Last of the Quakers, than with some of his recent playlets. In fact, it's Mr. Woolf's best sketch in some time. It radiates "thee" and "thou" atmosphere.

Pamela, a little Quaker maid, and a rich young man who has chanced through the village in his car, are in love. He has taken Pam on a secret motor ride to Philadelphia, and the girl's suddenly acquired animation and slang mystifies her relatives. But when they catch the two in the midst of a tango dip, the worldly young motorist is about to be turned from the house. Then Pam tells her father and grandmother, of her stifled love "for the beautiful." And, after her grandmother "sees the light of a new day," the lover goes along to the meeting house with his sweetheart and her relatives.

There isn't much to the story, but it has a pretty background. Hermine Shone is Pamela and Frank Wupperman is the lover who bursts upon the village as the pilot of a "Hell wagon." Marie Day contributes an excellent portrayal of the grandmother—a character bit unusual to vaudeville.

The reserved and untangoing Winona Winter makes an agreeable stage picture—in pretty summery gown, with her blonde hair hanging down her back—as she appears in her opening number, something about "Nobody Knows What Rosie Knows But Rosie," a a Gilbertian lyric in which Rosie rhymes with cosey, tosey, hosey, and——. But why go further?

Miss Winter makes a distinct hit with her characterization of a Swedish servant girl answering a physician's telephone. Her darky lullaby is a bit colorless, but she shows real ability as a ventriloquist in her final number, in which she introduces the conventional dummy and "throws" her voice very effectively. There is the usual line of banter:

"Have you ever been to school?"

"Yes, I've been to school."

"Then, Joe, I'm going to test you."

And so it goes. Naturally, she lacks the regulation mustache and cigar "to deceive you." But Miss Winter does it all very neatly. Moreover, just to watch her in any of her numbers is restful.

(*Continued on page 24.*)



"THE LAST OF THE QUAKERS."
Hermine Shone and Frank Wupperman in Edgar Allan Woolf's Quaker Playlet.

A SUBWAY CHAT WITH BELLE STORY

Subterranean Talk on Music, Spring Vacations and Other Things



MISS BELLE STORY.

NOT many stars have been interviewed in a speeding subway train. But fate made a subterranean chat with Miss Belle Story necessary. Indeed, the interview came very near not happening at all. The Alhambra stage doorman and the "rules of the house" almost prevented. That is, after an attempt to send a card to the singer had proven futile, the telephone became first aid. Miss Story kindly said she only required a moment or two to change her gown and then it would be possible to catch a little chat on a shopping trip downtown.

While we waited a train to speed us from distant Harlem, Miss Story confessed that she was from Missouri. That is, she's a really and truly Missouri girl, with Springfield as her birthplace. Two years ago she made her first vaudeville appearance in a single vocal act offering at the Fifth Avenue Theater. She had previously appeared in concert work.

Miss Story sings well because she knows how to sing. "I studied in Milan, Berlin and in Paris," she said, "and here in New York I had the good fortune to be the pupil of Francis Fisher Powers, who is now teaching in Toronto. I owe what success I have had to Mr. Powers."

The Alhambra Theater engagement marked Miss Story's return to vaudeville. After we were safely aboard an express, Miss Story said she had just been having a joyous time in Florida. "I've been swimming every day—practicing every kind of dive—and I've been trout fishing. It's been splendid, but I've returned so tanned that I'm afraid even my make-up powder won't help vaudeville audiences to recognise me.

"I had my first ride in a hydroplane a few days ago in Florida," continued Miss Story, "but I was disappointed. I had anticipated a sort of supreme exhilaration, but, instead, it just seemed like riding in an automobile over a high bridge or along a mountain road. It didn't give me a bit of a thrill.

"But I did have a little adventure in Florida—on a motor ride out of Miami with a party of friends. We had planned to visit a village of Seminole Indians. In fact, it was to purchase one of those vivid striped garments the Seminoles wear and which I have longed to get since the Bulgarian blouses came into fashion.

"It was a rather dark night and we were speeding along a deserted roadway when an Indian jumped out just ahead of our car. The first thing I noticed about him was that he was wearing one of those striped shirts, and then I saw something was the matter with him. His hair was flying wildly, his face seemed distorted with passion, and he kept shouting 'Stop!' Since he stood in the middle of the road, our chauffeur halted the machine.

"Then he demanded to know where we were going. We were all pretty scared by that time, but finally we got the machine turned around. What do you suppose the Indian wanted?"

"Nine-tuh-sie Street—change for local!" exclaimed the Subway guard, with utter disregard for atmosphere and dramatic effects.

"That Indian was just intoxicated," continued Miss Story, "and he merely wanted us to drive him back to Miami. Apparently he thought he could make a quick trip with us. But he looked so wild and we had been so upset by the way he stopped us that we just put on speed and drove away. So my Seminole blouse, enclosing a rather angry Indian, remained behind."



MISS STORY MOTORING.

Our talk turned to Miss Story's plans. She is under contract to have a prominent role in a Charles Dillingham production in the Fall, and naturally her ambitions are centered just now in musical comedy.

Miss Story likes vaudeville and variety audiences. "I have found them appreciative of the best in music," she told me. "Still, singing twice every day—regardless of one's physical condition or mental attitude—is something of a strain.

"I have been working out an entirely new repertoire of numbers, which I will bring to the Palace Theater, and——"

"Gran' Central!" shouted the relentless guard. The interview was drawing to a close.

"Please don't make me use slang," begged Miss Story in hurried conclusion. "One interviewer out West spent an hour discussing classic music with me, then went away and wrote an imaginary chat in which I talked like one of George Ade's fables. Please——"

"Watch yer step!"

THE WEEK IN REVIEW

(*Continued from page 23.*)

The Pederson Brothers are gymnasts on the flying rings. One of them whirls about, apparently twice dislocating his shoulders, and the visible effect of twisted muscles is something of an acrobatic nightmare. But their work is essentially new throughout.

"Little Billy" is a lilliputian entertainer above the average. He dances in lively fashion, does a Dutch wooden-shoe "feminine impersonation," and, in the role of a wharf waif, contributes a little "gob" monologue, accompanied by the violinist.

Ambitious is usually the word applied to any attempt at the presentation of the best music in vaudeville. But Madame Doree's Moments From Grand Opera, offered at the Palace, are more than ambitious. Selections from Carmen, Il Trovatore, Rigoletto, Cavalleria Rusticana, and Lucia are given interestingly; and, on the whole, they are well sung. It was in Rigoletto that the company was at its best, and here Miss Nadia Kirbee's singing stood out quite vividly. Madame Doree (Mrs. Dore Lyon) appeared before the curtain preceding each scene, and briefly told, in a simple and distinctive way, the story of each opera. In fact, the impression created by Madame Doree went a long way toward winning the audience.

Gertrude Hoffman brought her revue to the Palace. Just as at the Colonial, the offering attracted capacity audiences. It is essentially the same as when reviewed previously.

Maurice and Florence Walton returned to New York, and, on the Victoria stage, presented their graceful dances. When it comes to distinction of style and ease of movement, there is no team quite like Maurice and Miss Walton. We have believed that from the first, just as we are convinced that Joan Sawyer puts more of the sheer joy of the dance into her work than any of her rival artists.

Miss Walton looked charming in a simple gown of pink. Instead of using a colored orchestra, the dancers are assisted by a pianist. The two start easily with the Maxixe, present the Argentine tango in the spotlight, glide into the Maurice waltz, and then whirl before the audience in a new eccentric one-step. An impressionistic picture of the last number would probably be confined to a port of cyclonic series of twists, Maurice's fluttering coattails and flashes of pink. It left the audience giddy—but enthusiastic.

FREDERICK JAMES SMITH.

MLLE. DIKA OPENS ON APRIL 20

Juliette Dika, recently with The Honeymoon Express, opens her vaudeville season at the Alhambra on April 20.

Mlle. Dika is appearing under Alf. T. Wilton's direction. She will be seen in a repertoire of new songs.

STORIES OF THE STARLINERS; JOAN SAWYER'S POPULARITY

Spring Carnival at Orpheum—Hit of the Rooneys—Julius Lenzberg is Colonial Favorite

BY WALTER J. KINGSLEY.

JOAN SAWYER and her partner will dance over the Keith Circuit for a second time. They are at the Bronx this week, with the Colonial to follow. Mae Murray's colossal hit, at the Palace, has stung all the other dancing teams into hard work to evolve new steps and effects. The tour of the Castles, under the direction of Arthur Hopkins, looks like a Barnum and Bailey-Bernhardt clean-up. It can't lose.

Over at the auriferous Orpheum they are running off a big Spring carnival to crowded houses. The Orpheum has a loyal clientele, whose attendance can be banked upon week in and week out. In no house on the circuit does excellence and genuine artistry receive heartier support.

When Alice Lloyd appears at the Colonial Theater, on April 20, she will do her old act. Already there is a lively demand for seats for her engagement, which goes to show that vaudeville fans do appreciate the best.

Mr. and Mrs. Pat Rooney had a tough spot at the Colonial last week, and emerged triumphant. They responded to encores until exhausted. Pat showed some striking novelties, and both he and Marion Bent proved themselves great performers. "Twenty Minutes of Pat and Marion" is decidedly worth while.

The popularity of Director Julius Lenzberg, at the Colonial, is one of the phenomena of current theatricals. As a rule, American audiences have absolutely no loyalty, seeking only the bubble entertainment; but Lenzberg has a solid following at the Colonial, which regard him as a permanent feature of the bill. His selections during intermission go with a roar of applause, and, when Julius is leading, as many eyes follow his baton as watch the performer. He has a Ford.

When my new six-cylinder Stearns is delivered next month, I hope to show up some of these low, rakish runabouts so affected by actors on Broadway.

B. F. Keith's Theater, Garden Pier, Atlantic City, opened with a magnificent bill and a cheering audience on Monday. This newest home of Keith vaudeville is a masterpiece of theater construction, and, although it seats 2,200, it is as cozy and artistic as a parlor playhouse. The United Booking Office sent down several carloads of enthusiastic booking men, agents, and office employes, under the direction of John J. Collins, who books the new house for Harry Davis, the lessee and manager. "Jake" Isaacs, a very popular and capable theatrical expert, is house manager. He was with the Savoy under Louis Wesley's lease. The Garden Pier is a stupendous construction of steel and concrete running half a mile into the Atlantic Ocean. When completed it will be the largest pier in the world, and also the most beautiful. There are flower beds from end to end of this great spur off the Boardwalk, and within easy distance of the shore stands Keith's Theater. The millions who throng Atlantic City in the Summer will find the best of big time vaudeville on exhibition there. Mlle. Dazie topped the opening bill in Sir J. M. Barrie's Pantaloon.

Bide Dudley's dramatic poem, which Little Billie is reciting twice daily in his vaudeville act with remarkable success, is one of the soundest bits of work that has been done in a long time. It is human, has a gripping story, and is packed with dramatic interest. Little Billie recites it well. Here is a tiny midget about a foot high getting fully as much out of a recitation as Clifton Crawford got out of Kipling's "Gunga Din." When he tells the story of his dog, the audience laugh and cry, and are held spellbound. What more can author or artist accomplish than this? I congratulate Bide Dudley upon his work, and I wish that more vaudeville performers had the good sense to call upon men of genuine ability to prepare their matter.

Will A Page will pilot the Castles on their whirlwind dancing tour of the nation. I don't know a better man for the job. Will can dance himself, write like a house afire, and plant in public prints well-nigh at will. He knows every one of use to him throughout the country, and dresses niftily. Will A. Page is emphatically there, and, even though Arthur Hopkins is taking the Castles away from vaudeville, we all wish that he makes a million dollars.

All the vaudeville performers with an open week are hurrying to see Olga Petrova in Panthea. They are glad of her success, for Miss Olga is popular. She is an absolute original, and whenever she is around there's no playing dead. In the two-a-day, Olga was unlike any one ever booked before, and in Panthea she is Petrova, and nothing else. She doesn't play parts—she plays Petrova, and Petrova is mighty interesting.

"Skater" Reynolds and Nellie Donegan are heading a vaudeville organization which is touring Bandman's new vaudeville circuit in southern Asia. They play Colombo, Bombay, Madras, Calcutta, Singapore, Penang, Bangkok, and Mandalay for two weeks each following the Australian tour. The opening week in Colombo the receipts were $10,000. The tour is a wonderful one; in fact, the most interesting in the world, and as solid as the Bank of England financially.

Stafford Pemberton, Classic Dancer

Stafford Pemberton, the classic dancer, has been attracting unusual attention this season in Gertrude Hoffman's revue. His dancing stands out vividly in the Oriental number, Zobedie's Dream, in which he is seen as the Sheik El Mahdi.

Mr. Pemberton comes of one of the first families of Virginia. Besides being an interpretive dancer of unusual accomplishments, he is a daring rider, an excellent shot, and a good boxer.

Mr. Pemberton, it is reported, may shortly tour South America and the West Indies at the head of his own company.



White, N. Y.

ROSE AND ARTHUR BOYLAN,
Now Dancing Successfully in Chicago.

CO-STARS FOR VARIETY

Richard Carle and Hattie Williams Will Bring "A Slice of Life" to Two-a-Day

Richard Carle and Hattie Williams will be the next stars from the musical comedy stage to turn to vaudeville.

Alf. T. Wilton is arranging a Spring variety tour for the co-stars in Sir James Barrie's "advanced drama," A Slice of Life. Incidentally the entry of A Slice of Life into vaudeville will mark the appearance of the third Barrie offering in the varieties this season, as Mlle. Dazie is appearing in Pantaloon and Blanche Bates in Half An Hour.

Mr. Carle and Miss Williams will be seen in New York before the close of the present season.

A Slice of Life was presented at the Empire in January, 1912, by John Barrymore, Ethel Barrymore and Hattie Williams.

ROSALIND COGHLAN ON INTERSTATE

Rosalind Coghlan has completed a tour of the Orpheum Circuit and has been playing some Eastern dates. She will rest for two weeks and open on April 12 on the Interstate time.

Miss Coghlan has been playing Edgar Allan Woolf's sketch, The Obstinate Miss Granger, for two solid seasons, and she expects to be seen next year in a new playlet by Mr. Woolf.

DAZIE HEADS OPENING BILL

Mlle. Dazie is headlining the initial bill at the Garden Pier Theater, Atlantic City. The Garden Pier Theater opened on Monday and is one of the most costly and complete seaside houses in the world.

SERIAL PLAYS FOR LONDON HALLS

Oswald Stoll, manager of the London Coliseum, will, on April 20, inaugurate the policy of producing plays serially, giving one act a week until the drama is completed.

The experiment will start with Charles Klein's Find the Woman, the English title of The Third Degree. Find the Woman ran two hundred nights at the London Garrick. At the Coliseum, the principal roles will be played by Arthur Bourchier and his wife, Violet Vanbrugh.

LIEBERT IN SKETCH ABROAD

Sam Liebert, who was in the original English presentation of The Red Heads, is now appearing in the English music halls as the star of Addison Burkhart's comedy of Hebrew life, After the Wedding. Mr. Liebert opened at the Manchester Hippodrome on March 23.

PEDERSONS GOING ABROAD

The Pederson Brothers sail for Europe on April 21.

They will return in August and open at a New York house.

MISS LA RUE IN SONGS

Opens Vaudeville Tour in New Single Act in Chicago on Monday—Coming to Palace

Grace La Rue, who recently returned from England, will next be seen in vaudeville. Miss La Rue will appear under the direction of Alf. T. Wilton in a new single act in one, with new songs and striking gowns.

Miss La Rue will open her variety season at the Palace in Chicago on Monday and her first New York appearances will be made at the Palace during the week of April 27.

BOYLANS ARE CHICAGO FAVORITES

Rose and Arthur Boylan are successfully appearing in the Blue Fountain Room of the Hotel La Salle in Chicago.

They are appearing nightly in a series of pretty dances: The Innovation Waltz, The Dance of the Rose, The Parisian Maxixe, and the Gavotte. The Boylans have, during their engagement, become solid favorites with Chicagoans.

MRS. JACK WILSON ILL

Mrs. Jack Wilson, of the Jack Wilson Trio, and known professionally as Ada Lane, has been seriously ill for over a week in her apartments at the Hotel Remington. Mrs. Wilson is now convalescing.

SKATERS TOURING INDIA

Reynolds and Donegan, the American team of skaters, are heading a vaudeville company, booked by Hugh D. McIntosh, the managing director of the Rickards Circuit of Australia, now making a six weeks' tour of India. The company opened at Calcutta on March 1 and is playing engagements at Madras, Delhi and Bombay.

ARNOLD DALY IN SHAW PLAYLET

Arnold Daly returned from England on the *Kaiser Wilhelm* on Wednesday of last week.

Mr. Daly opened at the Palace on Monday in George Bernard Shaw's How He Lied to Her Husband. His leading woman is Doris Mitchell.

WILL OF LATE B. F. KEITH OPENED

A. Paul Keith has announced that the will of his father, the late Benjamin F. Keith, had been opened and read by Mrs. Keith and himself, but will probably not be offered for probate at once. By its provisions Mr. Keith makes numerous bequests of a minor character, and, after making generous provision for his widow, gives the residue of the estate to his son, A. Paul Keith, who is made sole executor. A. Paul Keith and Mrs. Keith stated that the provisions of the will are entirely satisfactory to them.

The entire theatrical business of Mr. B. F. Keith was some time ago acquired by A. Paul Keith and Edward F. Albee, making them absolute owners of it.

MAUD LAMBERT
and
ERNEST BALL
NEXT WEEK
HAMMERSTEIN'S

Mlle. LOUISE LA GAI
DANCES DE RENAISSANCE
ASSISTED BY
ARTHUR RAMSEY
Specially Engaged for
JARDIN DE DANSE

Kathleen Clifford
"The Smartest Chap in Town"

THE FALLING STARS
CHAS. KASRAC & CO.
IN BUFFET DES FALLS
Agent—WILL COLLINS Direction—M. S. BENTHAM

FOSTER BALL and WESTFORD
"SINCE THE DAYS OF '61"
Direction MAX HART

LORA LIEB
Featured in Vaudeville with
LASKY'S BEAUTIES

STEWART BAIRD
Late leading man with Little Boy Blue, Man with Three Wives and Iola
Now playing special Vaudeville Engagement with
LASKY'S BEAUTIES

Rose and Arthur Boylan
SOCIETY and SENSATIONAL DANCERS
Exemplifying the Utmost Perfection in Charm and Grace
Appearing Nightly in the Blue Fountain Room, LA SALLE HOTEL, CHICAGO



Where is Pauline Going?

?

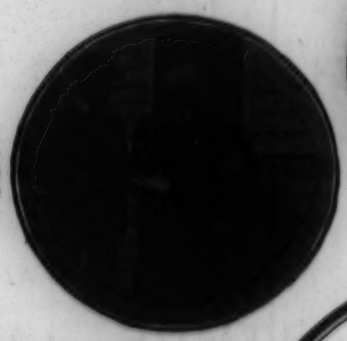


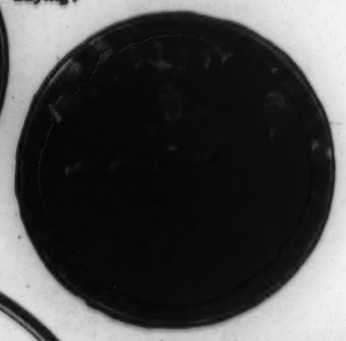
What Has Caused This?

What is the Old Sailor Saying?



What Do They Want the Old Sailor to Do?





What is the Plot?

$25,000

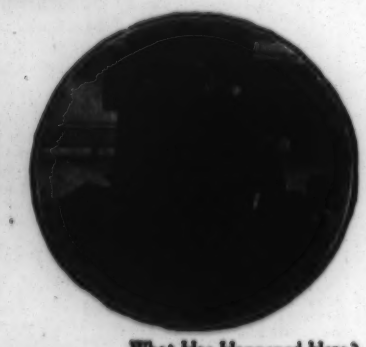
in prizes offered in the Hearst Sunday newspapers for solving other mysteries in

THE PERILS OF PAULINE

BOOK IT!



What is Harry Saying?



What Has Happened Here?



Where is Pauline?



What Danger Threatens?



Now What?

Who?



Who?



Eclectic Film Co.

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New York City

To You Mr. Exhibitor

The Mummy Said

I am the first big stunt in "The Perils of Pauline." Others will follow me that will make people forget there ever was a mummy. People will see her and will crowd to the doors the theatres where I appear. They will go to the theatre that shows me to see every episode of "The Perils of Pauline"—they can't stay away. Every episode is a Feature in itself, and the whole series is going to mean the " Biggest Thing Ever."

Fortune is Knocking at Your Door

Open up and let her in—Don't dream—Act—Get Busy—Wire—Write. For Heaven's sake *do something*. Get the series and cash in on it before the man across the street beats you to it.

Don't be Sorry

Don't see the crowds going to the other man's theatre to see "The Perils of Pauline." Book now and see them come to yours. We are helping you with the biggest Publicity Campaign ever put out and the live wires are bombarding us with booking orders. In fact so big is it that

Papers All Over the Country Want the Story Form in Their Columns

The original seven have swelled to over thirty and more are being closed for the story privileges every day.

It is up to You

We can't *force* the series on you. You have to tell us you want it.

Do it NOW—To-morrow the Other Fellow May Have It

THE ECLECTIC FILM COMPANY
110 West 40th Street New York City

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABELES, Ed., Co.: Poli's, Scranton, Pa., 13-15; Poli's, Springfield, 16-25.
ADAMS, Mabel, Co.: Orph., Vancouver, 13-15.
AHEARN, Charles, Troupe: Orph., Montreal; Shea's, Buffalo, 13-15; Shea's, Toronto, 16-25.
ALEX, Three: Temple, Hamilton, Can., 13-15; Dominion, Ottawa, 16-25.
ALEXANDER and Lucas: Shea's, Toronto; Palace, Chgo., 13-15.
ALEXANDER Brothers: Shea's, Toronto; Keith's, Boston, 13-15; Poli's, Springfield, 16-25.
ALFREDS, Two: Maj., Milwaukee; Grand, Syracuse, 20-25.
ALLEN, Minnie: Colonial, N.Y.; Orph., B'klyn, 20-25.
AMELIA Brothers: Orph., Kansas City; Orph., Des Moines, 13-15.
AMERICAN Dancers: Keith's, Wash.; Orph., Savannah, 20-25; Orph., Charleston, 23-25.
AMORE, Leo: Orph., Omaha; Palace, Chgo., 13-15.
ANDALEY Circus: Keith's, Prov.; Bushwick, B'klyn, 20-25.
ARDATH Co.: Keith's, Prov.; Bushwick, B'klyn, 13-15.
ARMSTRONG and Clark: Lyric, Richmond; Keith's, Phila., 13-15.
ARMSTRONG and Ford: Orph., Salt Lake City, 13-15.
ARAHI Japs: Orph., Savannah, 6-8; Orph., Charleston, 9-11.
ARLEY and Canfield: Orph., Montreal.
ARLEY, Lillian: Bushwick, B'klyn.
"AUSTRALIAN Boy Scouts": Maryland, Balto., 20-25.
AVON Comedy Four: Orph., B'klyn; Fam., Phila., 13-15.
BAKER, Belle: Grand, Syracuse; Shubert's, Utica, 20-25.
BALL and West: Lyric, Richmond, 13-15; Orph., Knoxville, 20-25.
BALZ, Rae E.: Bronx, N.Y.C.
BANKOFF and Girlie: Orph., B'klyn; Alhambra, N.Y.C., 13-15; Bronx, N.Y.C., 20-25.
BARBOUR, Nina: Orph., St. Paul; Maj., Milwaukee, 13-15.
BARKER, Ethel Mae: Keith's, Toledo; Hipp., Cleveland, 13-15.
BARNARD, Sophye: Orph., Omaha; Palace, Chgo., 13-15.
BARNES, Gertrude: Orph., Salt Lake City; Orph., Denver, 13-15.
BARNES, Stuart: Forsythe, Atlanta, 13-15; Hipp., Cleveland, 20-25.
BARON and Grey: Maryland, Balto., 13-15; Lyric, Richmond, 20-25.
BARROWS and Milo: Orph., Sioux City, Ia.; Orph., Minneapolis, 13-15.
BARRY, Lydia: Palace, Chgo.
BARRY, Mr. and Mrs. Jimmy: Hipp., Cleveland; Forsythe, Atlanta, 13-15; Lyric, Birmingham, 20-25.
BARTHOLDI'S Birds: Orph., Knoxville; Lyric, Richmond, 13-15.
BARTON, Sam: Orph., Los Angeles.
BATES, Blanche: Orph., Minneapolis, 13-15.
BEAUMONT and Arnold: Grand, Syracuse, 20-25.
"BEAUTIES, The": Keith's, Boston.
"BEAUTY is Only Skin Deep": Orph., New Orleans.
BEAUX Arts: Orph., Montreal, 13-15.
BELL Family: Colonial, N.Y.; Orph., B'klyn, 13-15.
BELMEAR, Valerie, Co.: Orph., Memphis; Orph., New Orleans, 13-15.
BERNARD and Harrington: Orph., Frisco, 13-15.
BERNARD, Sam, Jr., Co.: Poli's, Hartford; Poli's, Springfield, 13-15.
BERRA, Mabel: Poli's, Springfield, Mass.
BERRENS, The: Orph., Regina, 6-8; Grand, Calgary, 9, 10; Empire, Edmonton, 11, 12.
BETTS and Childow: Keith's, Boston, 13-15.
BICKEL and Watson: Maj., Milwaukee; Temple, Rochester, N.Y., 20-25.
BIONNELL and Gibney: Poli's, Scranton, Pa., 13-15.
BIG City Four: Orph., B'klyn, 13-15.
BILLY, Little: Bushwick, B'klyn, 20-25.
BINNS and Burt: Orph., Birmingham; Bijou, Mobile, 13-15.
BINNS, Binns and Binns: Orph., Salt Lake City; Orph., Denver, 13-15.
BISPHAM, David: Orph., Frisco, 13-15.
BISHOP, Marie: Orph., Lincoln, 13-15.
BISON City Four: Dominion, Ottawa, Can.
BLACK and White: Alhambra, N.Y.C.; Colonial, N.Y.C., 13-15; Orph., Knoxville, 20-25.
BLACK Brothers: Poli's, Springfield, 20-25.
BLANCHE, Belle: Temple, Rochester.
BLESSINGS, The: Orph., Oakland; Orph., Los Angeles, 13-15.
BOGANNY Troupe: Poli's, Hartford, 20-25.
BOHEMIANS, Three: Shea's, Toronto.
BOLAND and Holtz: Colonial, N.Y.C.
BOUDINI Brothers: Columbia, Grand Rapids, 13-15.
BOWERS, Fred: Grand, Syracuse, 13-15.
BOWMAN Brothers: Poli's, Scranton, Pa., 13-15.
BRACKS, Seven: Colonial, N.Y.C.; Alhambra, N.Y.C., 20-25.
BRADLEY, Ted and Uno: Bronx, N.Y.C.
BRADNA, The: Bushwick, B'klyn, 13-15.
BRENNEN, Dorothy: Dominion, Ottawa, Can.
BRICE, Fannie: Temple, Detroit, 13-15; Temple, Rochester, N.Y., 20-25.
BRIERRE and King: Poli's, Hartford.
BRONSON and Baldwin: Orph., Minneapolis; Orph., Omaha, 13-15.
BROOKS and Bowen: Orph., Montreal; Shubert's, Utica, N.Y., 13-15; Victoria, N.Y.C., 20-25.
BROWN, Harris and Brown: Bronx, N.Y.C., 13-15.
BROWN Brothers, Six: Victoria, N.Y.C.
BRUCH, Fritz and Lucy: Orph., New Orleans, 13-15.
BRYAN and Sumner: Orph., Des Moines, 13-15.
BUCKLEY'S Animals: Colonial, Norfolk; Lyric, Richmond, 13-15.
BURKE, John and Mae: Maj., Chgo.; Palace, Chgo., 13-15.
BURKHART and White: Keith's, Indianapolis, 13-15.
BURLEY and Burley: Poli's, Springfield; Grand, Phila., 13-15; Keith's, Boston, 20-25.
BURNHAM and Irwin: Dominion, Ottawa, Can., 13-15; Orph., Montreal, 20-25.
BURNS and Fulton: Poli's, Scranton, Pa., 13-15.
BURNS and Klisen: Grand, Syracuse; Keith's, Toledo, 20-25.
BURNS, Kilmar and Grady: Orph., Oakland; Orph., Sacramento, 13-15; Orph., Stockton, 16, 17; Orph., San Jose, 18, 19.
BYAL and Earle: Lyric, Richmond; Keith's, Columbus, 13-15.
CABARET Three: Hipp., Cleveland; Keith's, Cinti., 13-15.
CAMERON and O'Connor: Orph., Los Angeles.
CANTWELL and Walker: Keith's, Phila.
CAPTAINE Eleide: Orph., Salt Lake City; Orph., Denver, 13-15.
CARLYLE and Romer: Orph., Los Angeles.
CARRERA, Liane: Keith's, Indianapolis; Keith's, Louisville, 13-15; Hipp., Cleveland, 20-25.
CARRILLO, Leo: Orph., Sioux City; Orph., Des Moines, 13-15.
CARTMEL and Harris: Maj., Chgo.; Maj., Milwaukee, 13-15; Temple, Detroit, 20-25.
CATALANE and Denny: Orph., 'Frisco; Orph., Oakland, 13-15.
CAUPOLICAN, Chief: Temple, Detroit; Temple, Rochester, 13-15; Temple, Hamilton, Can., 20-25.
"CELLULOID Sers": Shea's, Toronto; Orph., Montreal, 20-25.
CERVE: Orph., Harrisburg, Pa.
CHERBERT'S Manchurians: Orph., 'Frisco.
CHIP and Marble: Orph., Knoxville; Lyric, Richmond, 13-15; Victoria, N.Y.C., 20-25.
CLARK and Hamilton: Victoria, N.Y.C., 13-15.
CLARK and Verdi: Palace, Chgo.; Hipp., Cleveland, 13-15; Keith's, Phila., 20-25.
CLAUDIUS and Scarlet: Temple, Detroit; Temple, Rochester, 13-15; Shea's, Buffalo, 20-25.
CLAYTON, Bessie: Orph., Salt Lake City, 13-15.
CLIFF, Laddie: Columbia, St. Louis.
CLIFFORD, Kathleen: Victoria, N.Y.C.; Grand, Syracuse, 20-25.
COLLEGIANS, Three: Maryland, Balto., 13-15; Keith's, Boston, 20-25.
COLLINS and Hart: Orph., Kansas City, 13-15; Poli's, Scranton, Pa., 20-25.
COLLINS, Milt: Victoria, N.Y.C., 13-15.
CONCHAS, Paul: Palace, Chgo.; Maj., Milwaukee, 13-15; Colonial, Erie, Pa., 20-25.
CONLEY and Webb: Orph., Sioux City; Orph., Minneapolis, 13-15.
CONLIN, Ray: Maj., Chgo.
CONSUL and Betty: Keith's, Phila.; Keith's, Wash., 13-15.
COOPER and Robinson: Shea's, Toronto.
COOPER, Joe and Lew: Poli's, Scranton; Grand, Pittsburgh, 13-15; Lyric, Richmond, 20-25.
CORRELLI and Gillette: Orph., Memphis, 13-15.
COUNTESS, Cathrine, Co.: Maj., Ft. Worth, Tex.; Maj., Dallas, 13-15; Maj., Houston, 20-25.
COX, Ray: Forsythe, Atlanta; Lyric, Birmingham, 13-15.
CRAIG, Marietta, Co.: Empress, Seattle, 8-10.
CRESSY and Dayne: Orph., Montreal; Maj., Chgo., 13-15.
CRONIN, Morris, Co.: Keith's, Phila.; Poli's, Scranton, 13-15.
CROSS and Josephine: Keith's, Indianapolis; Keith's, Cinti., 13-15.
CROUCH and Welch: Orph., Seattle; Orph., Portland, 13-15.
CULLEN, James H.: Orph., Duluth; Orph., Minneapolis, 13-15.
CUNNINGHAM and Marion: Alhambra, Paris, France, 6-May 2; Bradford, Alhambra, 11-25.
CURTIS, Julia: Poli's, Hartford, 13-15; Poli's, Scranton, Pa., 20-25.
CURZON Sisters: Victoria, N.Y.C.
DAGWELL Sisters: Columbia, St. Louis; Columbia, Grand Rapids, 20-25.
DAILEY, Robert, Co.: Colonial, Norfolk; Lyric, Richmond, 13-15; Keith's, Phila., 16-25.
DALY, The: Maj., Chgo.
DAMERAL, Geo., Co.: Orph., Denver; Orph., Lincoln, 13-15.
DAMOND, Eugene: Orph., Vancouver; Orph., Seattle, 13-15.
DARRELL and Conway: Bronx, N.Y.C.; Alhambra, N.Y.C., 13-15.
DARROW, Mr. and Mrs.: Maryland, Balto., 13-15.
DAVIS Family: Poli's, Hartford; Poli's, Springfield, 13-15.
DAZIE, Mme.: Keith's, Boston, 13-15.
DEAGON, Arthur: Forsythe, Atlanta; Lyric, Birmingham, 13-15.
DE COE, Harry: Lyric, Birmingham; Forsythe, Atlanta, 13-15; Orph., Jacksonville, 20-25.
DEELEY, Ben, Co.: Orph., 'Frisco, 13-15.
DE GASCOGNE Cadets: Bushwick, B'klyn, 13-15; Poli's, Hartford, 20-25.
DE HAVEN, Mr. and Mrs. Carter: Alhambra, N.Y.C.; Bronx, N.Y.C., 20-25.
DE LEON and Davis: Orph., Duluth, 13-15.
DE LISLE, Juggling: Orph., B'klyn.
DE MAR, Grace: Poli's, Hartford.
DEMAREST and Chabot: Orph., Denver; Orph., Lincoln, 13-15.
DERRIN'S Animals: Poli's, Springfield, 13-15; Poli's, Scranton, Pa., 20-25.
DE SERRIS, Henrietta: Orph., Regina, 6-8; Sherman Grand, Calgary, 9, 10; Empire, Edmonton, 11, 12.
DE VOIE Trio: Keith's, Louisville; Grand, Pittsburgh, 20-25.
DEVORA, Harvey, Trio: Keith's, Cinti., 13-15.
DE WITT, Burns and Torrence: Bushwick, B'klyn, 13-15.
DIAMOND and Brennan: Maj., Milwaukee; Maj., Chgo., 13-15.
DIKA, Juliette: Alhambra, N.Y.C., 20-25.
DIAZ Monks: Bushwick, B'klyn.
DICKINSON, Rube: Temple, Hamilton, Can.; Dominion, Ottawa, 13-15; Orph., Montreal, 20-25.
DOOLEY and Sayles: Orph., Lincoln; Orph., Kansas City, 13-15.
DORR, Marie: Keith's, Indianapolis.
"DOUBLE Cross": Orph., Sioux City; Orph., Omaha, 13-15.
DUFFY and Lorenz: Keith's, Boston; Keith's, Phila., 13-15; Keith's, Columbus, 20-25.
DU-FOR Brothers, Three: Keith's, Phila., 13-15.
DUNFEE, Josephine: Colonial, N.Y.C., 13-15; Shea's, Buffalo, 20-25.
DUNMORE, Evelyn: Bronx, N.Y.C.
DUPREE and Dupree: Grand, Syracuse, 13-15.
DUPREE, Minnie, Co.: Victoria, N.Y.C., 20-25.
DUPREZ, Fred: Orph., B'klyn; Colonial, N.Y.C., 13-15.
DYER, Herbert, Co.: Maryland, Balto.; Orph., B'klyn, 20-25.
EDWARDS, Gus, Kid Kabaret: Orph., B'klyn; Shea's, Buffalo, 13-15; Shea's, Toronto, 20-25.
EIS and French: Orph., Portland, Ore.
ELINORE and Williams: Victoria, N.Y.C.; Bronx, N.Y.C., 13-15; Bushwick, B'klyn, 20-25.
ELIZABETH, Mary: Grand, Pittsburgh, 13-15; Temple, Hamilton, Can., 20-25.
ELLIS, Harry: Grand, Pittsburgh.
EMPIRE Comedy Four: Keith's, Cinti.; Keith's, Louisville, 13-15.
ENTERTAINERS, Four: Victoria, N.Y.C., 13-15.
EQUILI Brothers: Temple, Rochester.
ERGOTTI Lilliputians: Lyric, Birmingham, 13-15; Forsythe, Atlanta, 20-25.
ERNIE and Ernie: Palace, Chgo., 13-15.
ERROLL, Bert: Palace, Chgo.; Hipp., Cleveland, 13-15.
ERWIN and Connelly: Orph., B'klyn.
EUGENE, Carl: Alhambra, N.Y.C.
EXPOSITION Four: Orph., Minneapolis.
FLANAGAN and Edwards: Palace, N.Y.C.; Maryland, Balto., 13-15.
FLARRILLA: Palace, N.Y.C.
FLORO, Prince: Orph., Montreal; Temple, Hamilton, 13-15.
FOGARTY, Frank: Keith's, Boston, 13-15.
FORDS, Two: Poli's, Scranton, Pa., 20-25.
FOSTER and Lovett: Orph., Salt Lake City; Orph., Denver, 13-15.
FOX and Dolly: Colonial, N.Y.C.; Victoria, N.Y.C., 13-15; Victoria, N.Y.C., 20-25.
FOY, Eddie, and Family: Orph., St. Paul; Orph., Winnipeg, 13-15.
FRIGANZA, Trixie: Keith's, Prov.; Keith's, Wash., 13-15; Maryland, Balto., 20-25.
FROSINI: Colonial, N.Y.C.; Bronx, N.Y.C., 13-15.
GALLOWAY, Louise, Co.: Keith's, Boston; Maryland, Balto., 13-15.
GANNON, Helen: Orph., Kansas City; Orph., Sioux City, 13-15.
GARDINER, Jack: Grand, Syracuse, 13-15; Keith's, Toledo, 20-25.
GARDNER, Three: Maj., Milwaukee; Columbia, St. Louis, 13-15.
GOLDEN, Claude: Temple, Rochester; Keith's, Phila., 13-15; Maryland, Balto., 20-25.
GOLDIN, Horace, Co.: Maj., Chgo.; Columbia, St. Louis, 13-15.
GOLEMAN'S Animals: Palace, Chgo., 13-15.
GORDEN, Paul: Orph., Kansas City; Orph., Des Moines, 13-15.
GORDON and Rice: Shea's, Toronto; Temple, Detroit, 13-15; Temple, Rochester, 20-25.
GORDONE, Robbie: Colonial, Norfolk, Va.; Alhambra, N.Y.C., 20-25.
GOULD and Ashlyn: Temple, Detroit; Temple, Rochester, 13-15; Maryland, Balto., 20-25.
GRAPEWIN, Charles: Keith's, Phila.; Colonial, Norfolk, 13-15.
HAINES, Robert T.: Orph., Winnipeg; Orph., Regina, 13-15; Sherman Grand, Calgary, 16, 17; Empire, Edmonton, 18, 19.
HALL and Patterson: Orph., New Orleans, 13-15.
HANLON, Bert: Orph., Knoxville.
HARDT, Louis: Orph., Salt Lake City; Orph., Denver, 13-15.
HARNED, Virginia: Keith's, Wash.; Keith's, Phila., 13-15.
HART, Marie and Billy: Colonial, Erie, Pa., 6-15.
HARTLEY'S Wonders: Orph., Oakland; Orph., Sacramento, 13-15; Orph., Stockton, 16, 17; Orph., San Jose, 18, 19.
HASSMANS: Grand Syracuse; Dominion, Ottawa, Can., 13-15; Orph., Montreal, 20-25.
HAWKINS, Lew: Keith's, Cinti.; Orph., Harrisburg.

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VAUDEVILLE AUTHOR.
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Pa., 13-18; Lyric, Birmingham, 20-25.
HAYES and Johnson: Victoria, N.Y.C., 13-18.
HAYES, Ed.: Victoria, N.Y.C., 13-18.
HAZARD, Jack: Orph., New Orleans.
HEATH and Millership: Keith's, Wash.; Poli's, Hartford, 13-18.
HELD, Anna: Grand, Pittsburgh; Maryland, Balto., 13-18.
HELEN, Baby: Colonial, Erie, Pa., 20-25.
HENDLER, Herschell: Orph., Harrisburg, Pa., 11-25.
HENNINGS, John and Winnie: Poli's, Springfield, 13-18; Orph., B'klyn, 20-25.
HENRY and Francis: Keith's, Boston, 13-18.
HERLEIN, Lillian: Orph., Sioux City; Orph., St. Paul, 13-18.
HERMAN, Dr.: Orph., Lincoln; Orph., Kansas City, 13-18.
HERRMAN, Adelaide: Orph., B'klyn.
HESS Sisters: Orph., Lincoln; Orph., Regina, 13, 14; Sherman Grand, Calgary, 15, 16; Empire, Edmonton, 17, 18.
HEUMAN Trio: Orph., Jacksonville, 13-18.
HICKEY Brothers: Keith's, Boston.
HILL and Whittaker: Orph., Minneapolis, 13-18.
HINES and Fox: Bushwick, B'klyn; Bronx, N.Y.C., 20-25.
HOCKNEY Co.: Orph., Los Angeles, 20-11.
HOEY and Lee: Temple, Detroit, 13-18.
HOFFMAN, Bert, Co.: Keith's, Boston, 20-25.
HOFFMAN, Gertrude, Co.: Palace, N.Y.C.; Alhambra, N.Y.C., 13-18.
HOLMAN Brothers: Orph., Lincoln, Neb.
HOLMES and Buchanan: Maryland, Balto., 20-25.
HOLT, Alfred: Orph., Montreal; Poli's, Springfield, 13-18; Colonial, Norfolk, 20-25.
HOPKINS, Axtelle, Co.: Grand, Syracuse, 13-18.
HOPKINS Sisters: Orph., Birmingham; Bijou, Mobile, 13-18; Forsythe, Atlanta, 20-25.
HOWARD and McKane: Palace, Chgo., 13-18.
HOWARD and Ratcliffe Co.: Orph., Knoxville; Colonial, Norfolk, 13-18; Orph., Harrisburg, 20-25.
HOWARD, Great: Poli's, Scranton, Pa., 13-18.
HOWARD'S Ponies: Poli's, Scranton; Grand, Syracuse, 20-25.
HUFFORD and Chain: Orph., Vancouver; Orph., Seattle, 13-18.
HUGHES, Gene, Mrs., Co.: Orph., B'klyn, 13-18.
HURSLEY Troupe: Hipp., Cleveland, 13-18.
HUSSEY and Lee: Colonial, N.Y.C.
HUNTING, L. and M.: Keith's, Indianapolis, 13-18; Hipp., Cleveland, 20-25.
HYAMS and McIntyre: Orph., Harrisburg, Pa.; Poli's, Springfield, 13-18.
IMHOFF, Conn and Corsene: Keith's, Toledo; Colonial, Erie, Pa., 13-18.
INDANIAN, Five: Keith's, Toledo, 13-18; Hipp., Cleveland, 20-25.
INGE, Clara: Orph., 'Frisco, 6-18.
IOLEEN Sisters: Columbia, St. Louis; Poli's, Hartford, 13-18.
ISHIKAWA Japs: Colonial, N.Y.C.; Orph., B'klyn, 13-18.
ISHMED: Poli's, Scranton, Pa., 13-18.
JACKSON, Thomas P., Co.: Orph., New Orleans; Keith's, Phila., 20-25.
JAMES, Walter: Columbia, Grand Rapids, 13-18.
JARRIS and Dare: Orph., Vancouver; Orph., Seattle, 13-18.
JEFFERSON, Joe, Co.: Keith's, Cinti.; Keith's, Louisville, 13-18; Grand, Syracuse, 20-25.
JOHNSTON, Johnny: Keith's, Cinti., 13-18.
JOHNSTON'S Travels: Orph., New Orleans, 13-18.
JONES and Sylvester: Keith's, Indianapolis; Victoria, N.Y.C., 13-18.
JONLEYS, Two: Temple, Rochester, 13-18; Maryland, Balto., 20-25.
KAJIKAMA: Orph., Des Moines, 13-18.
KALICH, Bertha: Bushwick, B'klyn.
KARTELLI Brothers: Orph., Portland, Ore.
KASARACK, Four: Grand, Pittsburgh; Keith's, Columbus, 13-18.
KAUFMAN Troupe: Orph., Sacramento, 6-8; Orph., Stockton, 9, 10; Orph., San Jose, 11, 12; Orph., Los Angeles.
KAUFMAN, Vernie: Temple, Rochester; Colonial, N.Y.C., 13-18.
KEANE, J. W., Co.: Orph., Knoxville, 20-25.
KEANE, Robert E.: Shea's, Toronto; Maj., Chgo., 13-18; Keith's, Phila., 20-25.
KEATONS, Three: Keith's, Louisville; Orph., Knoxville, 13-18; Lyric, Birmingham, 20-25.
KEENAN, Frank, Co.: Hipp., Cleveland, 13-18; Forsythe, Atlanta, 20-25.
KELLER, Jessie: Keith's, Indianapolis.
KELLY Duo: Orph., Winnipeg, 13-18.
KELLY and Pollock: Orph., Denver; Orph., Lincoln, 13-18.
KENNEDY, Jack: Lyric, Richmond; Alhambra, N.Y.C., 13-18; Keith's, Boston, 20-25.
KENO and Green: Keith's, Wash., 13-18; Colonial, Norfolk, 20-25.
KENO, Walsh and Melrose: Orph., Oakland, 13-18.
KENNY, Nobody and Platt: Temple, Rochester; Keith's, Columbus, 13-18.
KENT, Annie: Orph., Sioux City, 13.
KIMBERLY and Mohr: Orph., Vancouver, 13-18.
KING Brothers: Orph., Harrisburg, Pa., 13-18.
KINGSTON and Ebner: Orph., Los Angeles, 6-18.
KINGSTON, Chester: Keith's, Prov.; Bushwick, B'klyn, 13-18; Bronx, N.Y.C., 20-25.
KIRK and Fogarty: Orph., Montreal; Temple, Hamilton, 13-18; Columbia, Grand Rapids, 20-25.
KIRKSMITH Sisters: Orph., B'klyn; Maryland, Balto., 13-18.
KLUTING'S Animals: Victoria, N.Y.C.; Orph., B'klyn, 13-18; Alhambra, N.Y.C., 20-25.
KNAPP and Cornelia: Columbia, Grand Rapids; Columbia, St. Louis, 13-18.
KRAMER and Morton: Alhambra, N.Y.C.; Keith's, Phila., 13-18.
KRAMERS, The: Orph., St. Paul; Orph., Winnipeg, 13-18.
KREIGHTON, Bertha: Temple, Hamilton, Can.; Dominion, Ottawa, 13-18.
LA CROIX, Paul: Forsythe, Atlanta; Orph., Knoxville, 13-18.
LAI Mon Kim: Keith's, Prov.
LAMBERT and Ball: Colonial, N.Y.C.; Victoria, N.Y.C., 13-18; Alhambra, N.Y.C., 20-25.
LANGTON, Lucier, Co.: Orph., Johnstown, Pa., 13-15; Orph., Altoona, 16-18.
LANE and O'Donnell: Maryland, Balto., 13-18.
LA RUE, Grace: Maj., Chgo., 13-18.
LEAN, Cecil, Co.: Orph., Memphis, 13-18.
LEE and Cranston: Garrick, Wilmington, Del.
LEHR, Anna, Co.: Columbia, St. Louis; Orph., Memphis, 13-18.
LEIGHTONS, Three: Orph., Memphis; Orph., New Orleans, 13-18.
LEIPZIG: Colonial, Norfolk, 13-18.
LENNETT and Wilson: Orph., New Orleans.
LEON and Co.: Keith's, Louisville, 13-18.
LEONARD and Russell: Orph., Lincoln; Orph., Des Moines, 13-18.
LES Montfords: Orph., Duluth, 13-18.
LES YOST: Palace, N.Y.C.
LESTER, Harry B.: Orph., Duluth; Orph., Winnipeg, 13-18.
LEVY, Bert: Maj., Chgo.; Columbia, St. Louis, 13-18.
LEWIS and Dody: Orph., Harrisburg; Shubert's, Utica, N.Y., 20-25.
LEWIS and Norton: Hot Springs, Ark., 6-8; Little Rock, 9-11; East St. Louis, Mo., 13-15; Alton, Ill., 16-18.
LEWIS, Henry: Keith's, Columbus; Keith's, Indianapolis, 13-18; Columbia, Grand Rapids, 20-25.
LIFE and Barton: Bronx, N.Y.C.
LIBONATI: Maj., Milwaukee, 13-18.
"LIE That Jack Built": Poli's, Scranton.
LIGHTNER and Jordon: Keith's, Wash., 13-18.
LINDSAY, Fred: Orph., Memphis; Orph., New Orleans, 13-18.
LINN, E.: Keith's, Boston.
LLOYD, Alice: Temple, Detroit; Temple, Rochester, 13-18; Colonial, N.Y.C., 20-25.
LLOYD, Hugh, Co.: Colonial, Norfolk, 13-18.
LLOYD, Marie: Orph., Los Angeles, 20-April 11.
LLOYDS, Aerial: Orph., Winnipeg; Orph., Regina, 13-15; Sherman Grand, Calgary, 16, 17; Empire, Edmonton, 18, 19.
LOCKETT and Waldron: Temple, Detroit; Temple, Rochester, 13-18.
LORAINE and Burkes: Poli's, Springfield, 20-25.
LORRAINE and Dudley: Keith's, Boston; Bushwick, B'klyn, 13-18.
LOUGHLIN'S Dogs: Lyric, Birmingham, 20-25.
LOWELL and Drew: Keith's, Prov.
LOYAL and Partner: Orph., Denver; Shea's, Buffalo, 20-25.
LUDELL, Rogers and Ludell: Keith's, Toledo; Keith's, Columbus, 20-25.
LYONS and Yosco: Shea's, Buffalo, 13-18; Shea's, Toronto, 20-25.
MABELLE and Ballet: Temple, Rochester.
MACFARLAND, Marie and Mac: Shea's, Toronto; Keith's, Phila., 20-25.
MACK and Ellis: Keith's, Boston.
MACMILLAN and Violet: Empire, Edmonton, 6-8; Orph., Vancouver, 13-18; Orph., Seattle, 20-25.
MADDEN and Fitzpatrick: Shea's, Buffalo; Shea's, Toronto, 13-15.
MAITE and Madge: Orph., Salt Lake City, 13-18.
MANN, Louis, Co.: Maryland, Balto.
MARENA and Delton, Bronx, N.Y.C., 13-18.
MARIE, Daisy: Orph., Omaha; Orph., Sioux City, 13-18.
MARTIN and Fabrini: Orph., Knoxville; Keith's, Louisville, 13-18; Keith's, Toledo, 20-25.
MARTINETTI and Sylvester: Orph., Sioux City; Orph., St. Paul, 13-18.
MASON, Keeler, Co.: Colonial, N.Y.C.; Shea's, Buffalo, 20-25.
MATHEWS, Shayne, Co.: Orph., Winnipeg; Orph., Regina, 13-15; Sherman Grand, Calgary, 16, 17; Empire, Edmonton, 18, 19.
MATILDA and Elvira: Orph., Oakland; Orph., Sacramento, 13-15; Orph., Stockton, 16, 17; Orph., San Jose, 18, 19.
MATINEE Girls: Colonial, Norfolk.
MAXINE and Bobbie: Orph., Denver; Orph., Lincoln, 13-18.
MAYNE, Frank, Co.: Keith's, Toledo, 13-15.
McCANN, James B.: Orph., Harrisburg, Pa., 13-18.
McCONNELL and Simpson: Orph., Harrisburg, Pa.
McCORMICK and Wallace: Dominion, Ottawa, Can.; Orph., Montreal, 13-18.
McDEVITT, Kelly and Lucy: Orph., Vancouver; Orph., Seattle, 13-18.
McGINN, Francis, Co.: Poli's, Hartford, 20-25.
McKAY and Ardine: Shea's, Buffalo; Shea's, Toronto, 13-18; Orph., B'klyn, 20-25.
McKAY, Wilson: Orph., Montreal, 13-18.
McMAHON, Diamond and Clemence: Orph., Des Moines.
McMANUS: Victoria, N.Y.C., 20-25.
McMILLAN, Violet: Orph., Vancouver, 13-18.
McWATTERS and Tyson: Bronx, N.Y.C., 13-18.
MELROSE, Bert: Bronx, N.Y.C.; Victoria, N.Y.C., 13-18.
MELVILLE and Higgins: Keith's, Toledo; Shea's, Buffalo, 13-18; Shea's, Toronto, 20-25.
MELVINS, Three: Keith's, Indianapolis, 13-15.
MEREDITH and Snooser: Keith's, Toledo; Keith's, Indianapolis, 13-15; Grand, Pittsburgh, 20-25.
MEREDITH Sisters: Grand, Pittsburgh.
MERRILL and Otto: Palace, Chgo., 13-18.
METHOBS, Four: Victoria, N.Y.C.
MIGNON: Alhambra, N.Y.C., 13-18.
MILES, Homer; Orph., Montreal, 13-18; Maryland, Balto., 20-25.
MILLER and Lyle: Maryland, Balto.
MILLER and Vincent: Grand, Syracuse; Keith's, Toledo, 13-18; Keith's, Columbus, 20-25.
MILTON and Delong Sisters: Bushwick, B'klyn, 20-25.
MONITA Five: Orph., Seattle; Orph., Portland, 13-18.
MONTAMBO and Wells: Orph., New Orleans, 13-18.
MORALIS Brothers: Orph., Vancouver, 13-15.
MORAN, Pauline: Alhambra, N.Y.C., 13-18.
MORI Brothers: Orph., St. Paul; Orph., Winnipeg, 13-18.
MORRIS and Allen: Bushwick, B'klyn, 13-15; Colonial, N.Y.C., 20-25.
MORRIS, Elida: Keith's, Phila.
MORTON and Glass: Orph., B'klyn, 13-18.
MORTON, Clara: Victoria, N.Y.C., 20-25.
MORTON, Ed.: Poli's, Springfield; Poli's, Hartford, 13-15; Grand, Syracuse, 20-25.
MORTON, Sam and Kitty: Alhambra, N.Y.C.; Orph., B'klyn, 13-18.
MOSHER, Hayes and Mosher: Orph., Oakland, 6-18.
"MOTORING": Keith's, Cinti., 13-18.
MOWATTS, Juggling: Temple, Hamilton, Can., 20-25.
MOZART Duo: Keith's, Wash.; Orph., Montreal, 13-18.
MULLER and Stanley: Columbia, St. Louis; Orph., Memphis, 13-18.
MULLEN and Coogan: Orph., New Orleans; Lyric, Birmingham, 20-25.
MURIEL and Francis: Orph., New Orleans.
MURPHY and Nichols: Orph., Kansas City; Orph., Omaha, 13-18.
MURRAY, Elizabeth: Maj., Milwaukee, 13-18.
MURRAY, John T.: Bushwick, B'klyn.
"NAKED Man, The": Orph., Salt Lake City; Orph., Denver, 13-18.
NASH, Julia, Co.: Orph., Oakland, 6-18.
NASH, Mary, Co.: Colonial, N.Y.C., 20-25.
NELSON and Nelson: Orph., Duluth; Maj., Chgo., 13-18.
"NEPTUNE'S Garden": Orph., Seattle; Orph., Portland, 13-18.
NETHERSOLE, Olga, Co.: Orph., 'Frisco; Orph., Oakland, 13-18.
NEVINS and Erwood: Orph., Savannah, 6-8; Orph., Charleston, 9-11.
NEVINS and Gordon: Orph., Seattle; Orph., Portland, 13-18.
NICHOLS, Nellie V.: Orph., B'klyn; Colonial, N.Y.C., 13-18.
NONETTE: Palace, Chgo.; Columbia, St. Louis, 13-18.
NORWORTH, Jack: Palace, Chgo.

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OAKLAND, Will, Co.: Columbia, Grand Rapids, Mich.; Temple, Detroit, 13-18; Temple, Rochester, 20-25.
O'BRIEN, Havel, Co.: Keith's, Boston, 13-18.
ODIVA: Orph., Vancouver, 13-18.
OLCOTT, Chas.: Keith's, Wash., 13-18.
O'NEIL, Dot: Bronx, N.Y.C., 20-25.
O'NEIL, Nance: Orph., Kansas City; Orph., Sioux City, 13-18.
ORFORD'S Elephants: Orph., B'klyn; Bushwick, B'klyn, 13-18; Bronx, N.Y.C., 20-25.
OTERITA: Orph., Winnipeg; Orph., Regina, 13-15; Sherman Grand, Calgary, 16, 17; Empire, Edmonton, 18, 19.
PAGE, Helen: Columbia, Grand Rapids, 20-25.
PALACE Four: Orph., Jacksonville, 13-18.
PANTZER, Doc: Orph., Duluth; Orph., St. Paul, 13-18.
PARILLO and Frabito: Orph., Sacramento, 6-8; Orph., Stockton, 9, 10; Orph., San Jose, 11, 12.
PARISH, Frank: Orph., Omaha.
PARRY, Charlotte, Co.: Maj., Milwaukee, 13-18.
PAULI and Boyne: Orph., Duluth; Orph., Winnipeg, 13-18.
PAYNE, Nina: Keith's, Louisville; Grand, Pittsburgh, 13-18.
PEDERSON Brothers: Alhambra, N.Y.C.; Bushwick, B'klyn, 13-18.
PERRY, Albert: Bronx, N.Y.C.; Shea's, Buffalo, 13-18; Shea's, Toronto, 20-25.
"PERSIAN Garden": Keith's, Louisville; Forsythe, Atlanta, 13-18.
PHILLIPS and White: Orph., Omaha; Orph., Sioux City, 13-18.
POLLOCK, Milton, Co.: Alhambra, N.Y.C.
POPE and Uno: Orph., Seattle; Orph., Portland, 13-18.
"PORCH Party": Keith's, Toledo; Keith's, Columbus, 13-18.
POWER Brothers: Orph., Regina, 6-8; Sherman Grand, Calgary, 9, 10; Empire, Edmonton, 11, 12.
PRELLE'S Dogs: Orph., Harrisburg, Pa.; Forsythe, Atlanta, 13-18; Orph., Jacksonville, 20-25.
PREVOST and Brown: Grand, Pittsburgh, 13-18.
PRIMROSE and Dock: Victoria, N.Y.C.
PRUITT, Bill: Orph., Sacramento, 13-15; Orph., Stockton, 16, 17; Orph., San Jose, 18-19.
"PURPLE Lady": Keith's, Cinti., 13-18.
QUIGG and Nickerson: Orph., Birmingham; Bijou, Mobile, 13-18.
RAMSDELL, Trio: Dominion, Ottawa, Can.
RANDALS, The: Orph., Portland, Ore.
RAY and Hilliard: Poli's, Springfield, 20-25.
RAY, John and Emma: Orph., 'Frisco, 13-18.
RAYMOND and Bain: Orph., Harrisburg, Pa., 13-15; Grand, Pittsburgh, 20-25.
RAYMOND and Caverly: Orph., Birmingham; Lyric, Richmond, 13-18; Maryland, Balto., 20-25.
REDFORD and Winchester: Lyric, Richmond; Orph., Birmingham, 13-18; Forsythe, Atlanta, 20-25.
REDHEADS, Lasky's: Colonial, N.Y.C.; Keith's, Wash., 13-15; Keith's, Phila., 20-25.
REMOLD, R., Co.: Bushwick, B'klyn; Alhambra, N.Y.C., 13-18.
REMSEN and Goros: Poli's, Springfield; Shea's, Utica, N.Y., 13-18.
REMPLE, H. and P.: Keith's, Prov.; Bronx, N.Y.C., 13-15; Orph., B'klyn, 20-25.
REMANOS, Three: Bronx, N.Y.C.; Temple, Rochester, 20-25.
REUTER Brothers: Orph., Des Moines, Ia.; Orph., Omaha, 13-18.
REX Comedy Circus: Temple, Detroit, 13-18.
RICH, Andy: Shubert's, Utica, N.Y., 13-18.
RICH and Morgan: Orph., Oakland, 13-18.
RICCI Trio: Orph., Lincoln; Orph., Kansas City, 13-18.
RICHARDS, Chris.: Alhambra, N.Y.C., 13-18.
RICHMOND and Mann: Temple, Hamilton, Can.; Dominion, Ottawa, 13-15; Orph., Montreal, 20-25.
RITCHARDS, Great: Victoria, N.Y.C.
RITCHIE, Adele: Bushwick, B'klyn, 13-18.
RIVERS, Shirley, Co.: Orph., Sacramento, 6-8; Orph., Stockton, 9, 10; Orph., San Jose, 11, 12; Orph., Los Angeles, 13-18.
ROACH and McCurdy: Shea's, Toronto, 13-18; Temple, Detroit, 20-25.
ROBBERT, Hans: Orph., Omaha; Orph., Sioux City, 13-18.
ROBERTS, Theo., Co.: Orph., Vancouver; Orph., Seattle, 13-18.
ROGERS, Billy: Orph., Salt Lake City; Orph., Denver, 13-18.
ROGERS, Will: Keith's, Indianapolis.
ROLANDO Brothers: Hipp., Cleveland.
ROMEO, Great, The: Orph., Duluth, 13-18.
ROOT and White: Victoria, N.Y.C., 13-18.
ROSE and Moon: Poli's, Hartford.
ROSHANARA: Orph., Vancouver; Orph., Seattle, 13-18.
ROSS, Charles J.: Victoria, N.Y.C., 20-25.
ROSS, Clark: Empress, Seattle.
ROYE, Ruth: Orph., Portland, Ore.
RUGGLES, Elsa: Keith's, Prov.
RUGGLES, Helen: Orph., Sacramento, 6-8; Orph., Stockton, 9, 10; Orph., San Jose, 11, 12.
RYAN and Lee: Orph., B'klyn; Maryland, Balto., 13-18; Keith's, Phila., 20-25.
ST. JAMES, W. H., Co.: Temple, Rochester, N.Y., 13-18.
SAIL, Chick: Orph., Denver; Orph., Lincoln, 13-18.
SAMPSELL and Reilly: Maryland, Balto.
SAMUELS, Ray: Orph., Los Angeles, 6-18.
"SARGENT Baby": Orph., Regina, 6-8; Sherman Grand, Calgary, 9, 10; Empire, Edmonton, 11, 12.
SAWYER and Jarrett: Bronx, N.Y.C.; Colonial, N.Y.C., 13-18; Orph., B'klyn, 20-25.
SCENES (run Grand Opera): Keith's, Toledo; Keith's, Columbus, 13-15; Keith's, Louisville, 16-18.
SCHICK, Violet: Orph., Los Angeles, 6-18.
SCHICHTL and Dooley: Poli's, Springfield, 13-18.
SEBASTIANS, The: Temple, Detroit, 20-25.
SEBASTIANS, The: Temple, Rochester, 20-25.
SEMON, Charles: Victoria, N.Y.C., 20-25.
SHARP and Turpit: Orph., Minneapolis; Orph., Kansas City, 13-18; Maryland, Balto., 20-25.
SHAW, Lillian: Orph., Boston; Shubert's, Utica, N.Y., 13-18; Empire, Hoboken, N.J., 20-25.
SHERIDAN, Frank, Co.: Keith's, Cincinnati, 13-18; Hipp., Cleveland, 20-25.
SHERMAN, Lillian: Temple, Detroit, 20-25.
SHORE, Florence, Co.: Alhambra, N.Y.C.
SHROCLIFF, Warren, Trio: Orph., B'klyn, 13-18; Orph., Brooklyn, 20-25.
SIGNALS: Orph., Memphis; Orph., New Orleans, 13-18.
SIMMS, Willard, Co.: Keith's, Toledo, 13-18.
SKATING Bear; Shea's, Buffalo; Shea's, Toronto, 13-18; Orph., Montreal, 20-25.
SLEMONS, Pegeens: Keith's, Louisville; Keith's, Indianapolis, 13-18; Grand, Pittsburgh, 20-25.
SLOANE and Walton: Victoria, N.Y.C., 13-18.
SMALLEY and Sheppard: Orph., Portland, 13-18.
SMITH, Ben: Keith's, Wash., 13-18.
SMITH, Cook and Brown: Orph., Des Moines; Orph., Sioux City, 13-18.
SNOWDEN and Mann: Orph., Memphis, 13-18.
SPRAGUE and Mellenon: Columbia, Grand Rapids.
STAFFORD, Barrard, Co.: Maj., Chgo.; Keith's, Louisville, 13-18; Orph., Memphis, 20-25.
STANLEY, Stan, Trio: Orph., Jacksonville; Lyric, Birmingham, 13-18; Lyric, Richmond, 20-25.
STANLEYS, The: Orph., Des Moines; Orph., Sioux City, 13-18; Orph., St. Paul, 20-25.
STERLING and Revere: Orph., Minneapolis; Orph., Kansas City, 13-18; Maryland, Balto., 20-25.
STEVENS and Chain: Orph., Memphis; Orph., New Orleans, 13-18; Keith's, Columbus, 20-25.
STEVENS, Leona: Keith's, Cinti., 13-18; Keith's, Columbus, 20-25.
SULLIVAN, Arthur: Keith's, Prov.; Empire, Providence, 20-25.
SULLY Five: Columbia, Grand Rapids; Temple, Detroit, 13-18; Temple, Rochester, 20-25.
SURRATT, Valeska: Orph., Omaha; Orph., St. Paul, 13-18; Orph., Minneapolis, 20-25.
SUTTON, Melntyre and Steele: Dominion, Ottawa, Can.; Orph., Montreal, 13-18.
SWOR and Mack Co.: Keith's, Columbus; Hipp., Cleveland, 13-18.
TABORS, The: Orph., Des Moines; Orph., Sioux City, 13-18.
TEMPEST, Florence, Co.: Victoria, N.Y.C., 13-18.

IN THE VAUDEVILLE SPOTLIGHT

COMING TO COLONIAL

Lupino Lane Will Make New York Debut on May 18—Hit in Montreal

Lupino Lane, the well-known English comedian, began his American season successfully in Montreal last week. He will tour the U. B. O. houses in Canada and up-State for a few weeks, and will make his New York debut at the Colonial on May 18.

Lane's premiere appearance in New York will be awaited with unusual interest, as the comedian, who is of the Laddie Cliff type, is widely popular in England.

Lane is booked by Will Collins, through M. S. Bentham.

"ONE GOOD TURN"

William A. Brady and Aubrey Smith to Produce "Badger Game" Sketch

William A. Brady and Aubrey Smith, leading man for Maude Adams, will present an English success, One Good Turn, at the Colonial, on May 4. The playlet, which has four speaking parts, is now in rehearsal.

One Good Turn is a comedy-drama of the surprise type, telling a story of the "badger game" with several unexpected twists.

M. S. Bentham is directing the tour.

ENTER VAUDEVILLE

Louise Dresser, out of "Potash and Perlmutter" Cast, to Enter the Varieties

Louise Dresser, who has been playing the role of Ruth Goldman in Potash and Perlmutter, at the George M. Cohan Theater all season, and who left the cast a few days ago, will enter vaudeville.

Miss Dresser's plans have not been fully announced as yet, but it is said she will shortly be seen in the New York houses.

NEW McCREE ACT

Edwin Stevens and Tina Marshall Breaking In New Sketch at Mount Vernon

Edwin Stevens and Tina Marshall opened in their new act, from the pen of Junie McCree, on Monday at Proctor's Theater in Mt. Vernon.

The act is described as a novelty and, after its try-out out of town, will come into a New York house. Alf. T. Wilton is booking the playlet.

GUS McCUNE LEAVES PROCTOR'S

Gus McCune resigned as manager of Proctor's Fifth Avenue Theater on Saturday, March 28.

Harry Leonhardt, connected with the Proctor forces for a long time, is now managing the theater, which recently went over to the presentation of feature films for the Summer months.

ATCHISON-ELY ON LOEW TIME

Edgar Atchison-Ely opened on the Loew time, last week, at the American. Herman Lieb and company are again playing on the Loew time in Dope, which was recently filmed. J. C. Morton and Roger Austin opened recently at the American.



CATHRINE COUNTISS,
Now Touring the Southwest.

CATHRINE COUNTISS, recently seen in New York, has crossed the continent to give Texans and the Southwest a glimpse of her playlet, The Birthday Present.

PAT ROONEY, JR., son of Pat Rooney and Marion Bent, who produced a new act at the Colonial Theater last week, is the latest infant prodigy of vaudeville. The young Patricius is not yet five years of age, but he has a wide knowledge of the world and its affairs, and in matters of the theater is a full-fledged showman. He reads and writes as well as the average boy of ten, and dances like a little demon. He has been under contract since his birth to appear in vaudeville in the year 1926. At least he holds half of the unique contract, which calls for the appearance of the team of Rooney and Green, young Patsy's future partner being little Margaret Franklin Green, only daughter of Irene Franklin, the originator of "Redhead" and other well-known song types, and Burt Green. The Greens and Rooneys are great friends, and both couples are favorites with Percy G. Williams, the New York vaudeville magnate. When a little Miss Green joined one family circle nearly five years ago and a little Patsy the other, Mr. Williams immediately placed both babies under contract. He felt sure the team would be a talented one, and he wanted to get an early option on its services.

MARIETTA CRAIG has been attracting unusual attention from the newspaper reviewers during her tour of the Sullivan and Considine circuit in her playlet, The Punch. A number of the out-of-town critics have favorably compared her character work with that of Rose Stahl.

GENE GREENE is one of the favorites of the season in Australia. "Gene Greene so infects the audience with his swing-along, away-about melodies that it always takes them a few minutes after he is finished to 'assume the perpendicular' again," says the Sydney *Theater*. Charlie Straight is Mr. Greene's pianist.

NEIL KENTON is again appearing successfully in the English music halls, bringing back, as the London *Era* says, "a crowd of pleasant reminiscences."

OLIVE BRISCOE remarks: "Every female impersonator is his own punishment."

MISS MOLISE E. CAMPION, a very brilliant actress in roles of great tension, is playing in a one-act farce, The Lie that Jack Built.

TO MANAGE ROOF

Jack Mason Will Manage Strand Roof Garden—To Dance with Lois Whitney

Jack Mason, who has been signed to put on the new Summer production at the Winter Garden, will manage the roof garden of the new Strand Theater.

Arrangements were made by M. S. Bentham. Mr. Mason will also appear with Lois Whitney in a dancing specialty in the new Winter Garden production and on the roof garden.

Miss Whitney is a discovery of Mr. Bentham, and is said to be of unusual beauty and promise. She is a Chicago society girl.

FOR WORLD'S FAIR

"The Red Slave of Niagara," Intended for Panama Exposition, Shown at Union Hill

The Red Slave of Niagara, a spectacular production intended for exhibition at the Panama Exposition, was given a preliminary showing at Union Hill last week.

The spectacle is based on the redskin legend of the Maid of the Mist and a scenic and electrical reproduction of Niagara Falls is a feature of the offering, which its producers hope will rival Coney Island's famous Creation.

A concession for the exhibition of the spectacle has been secured. M. S. Bentham and the inventor, named Mills, are behind the project.

TOM TERRIS IN SKETCH

Star, Who Has Been on Tour in Dickens Repertoire, to Enter Vaudeville

Tom Terris, who recently completed a tour in a repertoire of Dickens's plays, will soon be seen in vaudeville, according to reports. He will offer a new sketch.

Mr. Terris has been heading his own company, on tour, in A Christmas Carol, Oliver Twist, A Tale of Two Cities, Cricket On the Hearth, and Nicholas Nickleby.

ANNA HELD PLEASES BROOKLYN

BROOKLYN, April 7.—Anna Held made her first appearance in Brooklyn this season at Keith's Orpheum Theater, March 30-April 4, and aroused considerable enthusiasm with the patrons of that playhouse. Among the other acts on the bill were Louise Galloway in Little Mother, Darrell and Conway, Ed Wynn in The King's Jester, Kate Elinore and Sam Williams, Morris Cronin and company, Lee and Cranston, and Black and White.

Lasky's The Beauties carried away the coveted honors at Keith's Bushwick Theater. Next in line were Flanagan and Edwards with their clever little skit, Off and On. The remainder of the bill included Wilson Brothers, Sallie Fisher, Albert Perry and company, the Big City Four, Chester Kingston, Hal and Francis, and the Three Renards.

J. LEROY DRUG.

MISS DAVIS AUSTRALIAN HIT

Josephine Davis has been successfully appearing in Australia, while her pianist, Billy Geller, has attracted considerable attention. Geller had an interview in *The Theater Magazine* of Sydney, recently, on American ragtime. Miss Davis and Mr. Geller leave shortly for India and Africa, and are to return to America during the Panama Exposition.

SOPHYE BARNARD COMING EAST

Sophye Barnard and Lou Anger, who have been touring the Orpheum time in their individual turns, are coming East. They will be seen in New York shortly under Alf. T. Wilton's direction.

SECURES HART ACTS

Will Collins Will Take Over "The Green Beetle," and "Celluloid Sara"

Will Collins, through his American representative, Miss May Forcey, is arranging for the English presentation of the various Joseph Hart vaudeville productions.

He will take over The Green Beetle, and it is probable that the original American cast, headed by Miss Madge Voo, will present the playlet in England.

Mr. Collins has secured the English rights to Rupert Hughes's satire on motion-picture studio life, Celluloid Sara. An English cast will be secured for the production abroad.

Arrangements are being made for the presentation of Douglas Fairbanks, in London, in his new sketch, All At Sea, by Alice Leah Pollock, and possibly in A Regular Business Man. B. A. Reinold and company will go over, under Will Collins's direction.

Mr. Hart's offering, A Telephone Tangle, will not be imported, as it has already been successfully done in England.

MISS SHONE ABROAD

Will Collins Negotiating for Her Appearance in England in Woolf Playlet

Will Collins is negotiating through his American representative, Miss May Forcey, with Hermine Shone for an English tour in her sketch, The Last of the Quakers, by Edgar Allan Woolf.

The playlet has been successfully presented at the Bronx and Colonial theaters, winning unusual praise.

DANCERS SAIL AWAY

Maurice and Florence Walton Depart for Europe To-Morrow—Returning in Novelty

Maurice and Florence Walton, who recently completed a tour of the Orpheum time and scored upon their New York return at the Victoria last week, sail for Europe to-morrow.

The dancers will return in October with an entirely new act, which, it is said, will carry a surprising novelty.

CHICAGO VAUDEVILLE

CHICAGO, April 7 (*Special*).—The bills for the week of March 30: Palace—Nine star acts: Dupree and Dupree, clever cycling, thrilled; Britt Wood, well received; Harry Tate's Motoring, repeated with usual success; Yvette, "the Whirlwind Violinist," entertaining; Stuart Barnes, clever comedian; Lianc Carrera, assisted by Tyler Brooke and six show girls, was well worth being considered the headliner; Laddie Cliff, the English comedian, a big hit; Five Mowatts and the Five Sullys, pleased the audience.

The Majestic: Charles and Anna Glocker, novelty juggling, pleased; Five Musical Gormans, unique offering; Ed Gallagher and Bob Carlin, "got over"; Billy Gould and Belle Ashlyn offered some nonsensical comedy, which won a solid hit; Gertrude Coghlan, in a one-act comedy, A Lesson in Bridge, disappointed; Ed Corelli and Charles Gillette, comedy acrobats, took the house by storm; the Gardner Trio, novelty dances; Henry Dixey delighted; Wronged from the Start, won many laughs.

The Empress: The Three Falcums, Moscrop Sisters, Self Bellino, Fred Hallen, Mollie Fuller and company, Dick Lynch, More Sinned Against Than Usual.

The bill was fairly good, More Sinned Against Than Usual being the headliner. The Moscrop Sisters also made a hit.

A. C. WILKIN.

"THANHOUSER KID" WINS HIT

Marie Eline, "the Thanhouser Kid," has successfully entered vaudeville with a monologue written by James Madison. A novel photoplay, also by Mr. Madison, depicting incidents in the "kid's" life from infancy, forms an introduction to her act.

DIXEY RETURNS TO VARIETY

Henry E. Dixey returned to vaudeville last week, opening at the Majestic in Chicago.

COMING HEADLINERS

Week of April 13.—Palace: Mr. and Mrs. Carter de Haven, Belle Story, Nat Wills; Colonial: Joan Sawyer and John Jarrott, Bell Family, Nellie V. Nichols; Victoria: Fox and Dolly, Kathleen Clifford, Sophie Tucker, Winona Winter, Grace Van Studdiford, Lambert and Ball; Alhambra: Gertrude Hoffman and revue; Bronx: Joe Welch, McWatters and Tyson, Elinore and Williams; Bushwick: Bertha Kalich and company, Adele Ritchie, Orford's Elephants; Orpheum: *Should a Woman Tell?* Sam and Kitty Morton, Morton and Glass, Clara Morton, Mrs. Gene Hughes.

Week of April 20.—Palace: Jose Collins, Frank Keenan and company; Victoria: Minnie Dupree and company, Fox and Dolly, A. Baldwin Sloane and Grace Fields, Clara Morton; Colonial: Alice Lloyd, Mary Nash and company; Alhambra, Juliette Dika, Lambert and Ball, Mlle. Dazie and company, B. A. Reinold and company; Bronx: Mr. and Mrs. Carter de Haven, Orford's Elephants; Bushwick: Claude Gillingwater and company, Elinore and Williams; Orpheum: Joan Sawyer and John Jarrott, Joe Welch, Minnie Allen.

turia, N.Y.C.; Keith's, Wash., 13-18; Poli's, Hartford, 20-25.
"TEMPTATION"; Keith's, Columbus, O.
THOMAS and Hall: Orph., Portland, Ore.
THOMPSON and Copeland: Shea's, Buffalo, 20-25.
THOMSON, Charles: Alhambra, N.Y.C., 20-25.
TIBBOR'S Seals: Orph., Mobile.
TIMBERG, Herman: Orph., 'Frisco; Orph., Oakland, 13-18.
TINA, Mme.: Orph., Montreal.
TONEY and Norman: Temple, Detroit, 13-18; Temple, Rochester, 20-25.
"TOO Many One Girl": Orph., Oakland; Orph., Sacramento, 13-15; Orph., Stockton, 16, 17; Orph., San Jose, 18, 19.
TOM Boys, Two: Penn, Phila.; Temple, Hamilton, Can., 13-18; Dominion, Ottawa, 20-25.
"TRAINED Nurses": Poli's, Springfield; Orph., Harrisburg Pa., 13-18.
TRANSATLANTIC Trio: Orph., Birmingham; Orph., Knoxville, 13-18.
TRAVILLA Brothers and Seal: Palace, Chgo.; Keith's, Toledo, 13-18; Keith's, Columbus, 20-25.
TUCKER, Sophie: Palace, Chgo., 13-18.
TURNERS, The: Bronx, N.Y.C., 13-18.
TYPES, Three: Keith's, Cinti.; Keith's, Indianapolis, 13-18.
TYSON'S Dogs: Hipp., Cleveland, 13-18.
UNGER, Claude and Fannie: Orph., Minneapolis; Orph., Duluth, 13-18.
VALERIE Sisters: Orph., Savannah, 6-8; Orph., Charleston, 9-11; Forsythe, Atlanta, 13-18.
VAL MONT and Raynor: Orph., Minneapolis; Orph., Kansas City, 13-18.
VAN and Schenck: Shubert's, Utica, N. Y.; Colonial, N.Y.C., 13-18.
VAN, Billy B., Co.: Maj., Milwaukee; Maj., Chgo., 13-18.
VAN Brothers: Shubert's, Utica, N.Y.
VAN Pruet Walter: Alhambra, N.Y.C.; Keith's, Boston, 20-25.
VAN, Charles and Fanny: Columbia, Grand Rapids, 13-18.
VAN Cleve, Denton and Pete: Keith's, Columbus, 13-18.
VANDINOFF and Louie: Palace, Chgo.; Maj., Milwaukee, 13-18.
VAN Hoven: Orph., Seattle; Orph., Portland, 13-18.
VERGER, Nick: Orph., Vancouver, 13-18.
VERNON: Orph., Salt Lake City, 13-18.
VERIGRAPH, NO. 1: Orph., Savannah, 20-22; Orph., Charleston, 23-25.
VINTON and Buster: Orph., B'klyn.
VIOLINSKY: Columbia, Grand Rapids.
VON Tilzer, Al.: Orph., Kansas City; Columbia, St. Louis, 13-18.
WAKEFIELD, Willa Holt: Orph., Lincoln; Orph., Kansas City, 13-18.
WARD and Cullen: Temple, Hamilton, Can., 13-18; Dominion, Ottawa, 20-25.
WARD and Ratcliffe: Orph., Birmingham; Orph., Knoxville, 13-18.
WARD and Weber: Orph., Portland, Ore.
WATSON and Santos: Shea's, Buffalo, 13-18; Shea's, Toronto, 20-25.
WEBB, Austin, Co.: Bijou, Mobile; Forsythe, Atlanta, 13-18; Lyric, Birmingham, 20-25.
WEBB and Burns: Poli's, Springfield, 20-25.
WEBBER, Charles: Orph., Vancouver; Orph., Seattle, 13-18.
WELCH, Joe: Bronx, N.Y.C., 13-18; Orph., B'klyn, 20-25.
WELCH, Pauline: Colonial, Norfolk, Va.; Shea's, Toronto, 13-18.
WELCOME and Welcome: Orph., Salt Lake City, 13-18.
WESTON and Claire: Orph., Regina, 6-8; Sherman Grand, Calgary, 9, 10; Empire, Edmonton, 11, 12.
WHEELER and Wilson: Orph., Winnipeg; Orph., Regina, 13-15; Sherman Grand, Calgary, 16, 17; Empire, Edmonton, 18, 19.
WILDER, M. P.: Orph., Winnipeg, 13-18.
WILL and Kemp: Lyric, Richmond, 13-18.
WILLARD and Bond: Keith's, Portland, Me.; Dominion, Ottawa, Can., 13-18; Orph., Montreal, 20-25.
WILLIAMS and Wolfus: Poli's, Hartford.
WILLS, Nat: Keith's, Phila.
WILSON and Pearson: Maj., Milwaukee; Maj., Chgo., 13-18.
WILSON, Doris, Co.: Orph., Des Moines; Orph., Omaha, 13-18.
WILSON, Grace: Orph., Birmingham; Lyric, Richmond, 20-25.
WILSON, Jack, Co.: Bushwick, B'klyn.
WILTON Brothers: Temple, Hamilton, Can.
WINTERS, Winona: Keith's, Boston; Victoria, N.Y.C., 13-18.
"WOMAN Proposes": Grand, Syracuse; Hipp., Cleveland, 13-18; Keith's, Toledo, 20-25.
WOOD and Wyde: Lyric, Birmingham, 20-25.
WOOD, Brit: Columbia, St. Louis; Orph., Memphis, 13-18.
WOODRUFF, Henry, Co.: Orph., Los Angeles, 6-18.
WRIGHT and Dietrich: Orph., Regina, 6-8; Sherman Grand, Calgary, 9, 10; Empire, Edmonton, 11, 12.
WRIGHT, Cecilia: Bronx, N.Y.C., 13-18.
"WRONG from the Start": Columbia, St. Louis; Maj., Milwaukee, 13-18.
WYNN, Bessie: Orph., Winnipeg; Orph., Regina, 13-15; Sherman Grand, Calgary, 16, 17; Empire, Edmonton, 18, 19.
WYNN, Ed., Co.: Keith's, Phila.; Grand, Pittsburgh, 13-18; Hipp., Cleveland, 20-25.
YOUNG and April: Orph., Champaign, Ill.; Bijou, Kalamazoo, Mich., 13-18; Bijou, Flint, 20-25.
YVETTE: Orph., Des Moines, 13-18.
ZANCIGS, The: Orph., New Orleans.
ZAZELLE, H. M., Co.: Orph., 'Frisco, 6-18.
ZEDA and Hoot: Keith's, Toledo, 13-18.

MOTION PICTURES

COMMENT AND SUGGESTION

THE attempt to gradually raise the price of admission to photoplay theaters to establish the 25-cent scale for features, has received its due measure of "brickbats and bouquets." Some there are who declare it a necessity, and a measure of justice to the manufacturers that better prices should be paid to see the more costly of the feature productions. Others, and the daily newspapers that have taken a stand, are found mainly on this side of the question, declare it a mistake, that the motion picture is purely a "10-cent amusement," that it has achieved its hold on the public because of the lowness of price, and that an attempt to hold Mr. Spectator up for more money will only result in permanently losing his favor. In either viewpoint we will probably find a good deal of truth, and, at the base, there is every possibility of having both agree.

* * * *

Truth to tell, the motion picture did not achieve its present wonderful strength because of any clearly apparent superiority in entertainment value over the spoken drama. The first glow of novelty faded, all other things being equal, it is not likely that the motion picture would have become the strong-limbed rival of the "legitimate" that it is to-day. For this the theatrical managers have only themselves to blame. Year after year, they made it increasingly difficult for Tom, Dick, and Harry, to see the worth-while plays. In the playhouses that had art to offer, the 25-cent galleries disappeared, the 50-cent seats came, and these, too, had their confines gradually limited. The theaters that had nothing to offer, either in attractive surroundings or artistic entertainment, the melodrama houses were alone left for the person who could afford only a moderate price for his amusement. This class could not compete with the motion picture. So that it was on this condition, that of price, that the photoplay gained its foothold, twined its roots, and secured its growth. Which is the argument of those who object to the raising of the price scale, and which has brought us to the point where they stop.

* * * *

But we must go further to reach our conclusions. If the motion picture had been content to remain in that state, competing on an artistic level with the melodrama and in matter of price with all dramatic entertainment, there would have admittedly been no ground for a request for more money from the spectator. It is not making its appeal solely on the point of "motion," it is offering a new art, and when all the best of that art are concretely embodied in a picture, that one deserves the reward of real art. Pictures of the type of Judith that make us experience sensations that no other form of entertainment could bring to us, are worthy of being lifted out of the 10-cent class. They are worthy, not alone because of the stupendous cost of manufacture, and that is apparent, but because of the aforementioned artistic strength—they bring to us a period of the world's history, a breadth of vision, a broadening of the heart and mind, as no other form of art could do it. And if we wish



OWEN MOORE AND MARY ALDEN.
In "The Godfather," Two-Reel Reliance, April 11.

the future to continue the moulding and strengthening of this art, we must not begrudge the proper appreciation.

* * * *

At present such pictures are few and far between, which would indicate that a universal change in the admission scale is still far distant. The six-reel picture that is artistically inferior to many a single-reel picture, and financially has cost about what three or four single-reel pictures cost, cannot be made an excuse for a large admission price. The best of pictures shown in a slightly advanced store theater cannot hope to get a doubled price and give satisfaction. The photoplay fan who was dispossessed from the gallery is not the one who will pay the increased price. The increase must come from the man who left the orchestra, and he and his family in return for the larger price will demand the surroundings he has been accustomed to in the "legitimate houses." There are pitfalls and prizes ahead, along the line of higher prices, and it is only the wise man who should attempt to tread the path, for the prizes must be searched for, while the pitfalls are ever under our feet.

* * * *

WHERE will this search for political jobs end? A Federal Censorship Board, a New York Commission for the regulation of motion pictures, and the usual scattering of small city boards are in the news developments of the past few weeks. It is rumored, but not confirmed, from Punkville, Massohio, that by the terms of a new ordinance recently introduced in the town council, all those connected in any way with the motion picture business will be required to pay license fees and wear tags similar to those worn by Fido and Shep. Whether film men will be allowed at large, even when carrying license tags, is the subject of hot debate. Muzzling is also a mooted question. Let's hope for the best.

* * * *

Had the "white slave film" not been given an early death there are many film men for whom we would have been willing to suggest many of these drastic remedies. But, allowing a dead subject to remain buried, the outlook seems to imply that the motion picture business will finally end in the much-licensed category in which the liquor business is found. At every step, from the scenario to exhibition, the poor motion picture has a hard row to hoe, and is in a wonderfully invigorated condition when it appears before the public for approval as a dramatic entertainment. Might it not prove in the end a better plan for the manufacturers to co-operate and pension the various seekers of political jobs who have hit on the censorship question as a friend in need? It might cost a bit, but at least we wouldn't be bothered with their interference.

* * * *

The proposal made in the New York State Legislature for a commission to license every motion picture exhibited is an excellent example of legislative quackery run rampant. It is a fair sample of the ridiculous effusions that create and invite professional lobbyists. With every motion picture licensed by compulsion, the only industry to which we could be compared is that of the manufacture and sale of alcoholic beverages. Oh, for a grain of common sense, to be divided among our multitude of togaed green grocers.

* * * *

WHETHER or not the effort of Representative Willis to secure copyright protection for photoplays is finally successful, much good has already resulted from the attempt. Not the least of the beneficial results obtained is the publicity given to the authors' cause. Newspapers all over the country have carried the Washington dispatches telling of Representative Willis's action, and readers who had previously learned that "scenarios have no value," now have an adjusted and broader opinion of the photoplaywright's vocation. Another result is the calling off of the shyster lawyers and lobbyists, who, we learn, were sharpening their claws for a descent on the photoplay organizations and authors who appeared likely prey for the men who can promise everything. There is some doubt as to whether the Townsend law can be so amended as to include photoplays under its sheltering mantle. Representative Willis believes that it can and assures THE MIRROR that it will be. Willis is a good friend to have at court. He can readily sympathize with literary workers, being to some extent, "one of us," he is popular, as evidenced by the fact that he is the leading candidate for the Republican Gubernatorial nomination in Ohio, and he is energetic and persistent to a degree that will insure the settling of the photoplay copyright question one way or the other before he is through with it. Here's hoping that such minor matters as the canal tolls question will soon be settled, so that the more important photoplay author may have his innings.

THE FILM MAN.



Copyrighted by the Vitagraph Co., 1913, Stacy, Brooklyn.
CLARA KIMBALL YOUNG,
Appearing in Vitagraph's "Goodness Gracious."



Copyright by Pathe Freres.
PEARL WHITE.
In Eclectic's "Perils of Pauline."

WITH THE FILM MEN



Vallu Photo Co., N. Y.
FRANK H. CRANE.

When we run a picture in this column of ours it's because we like 'em, and we are glad to count Frank Crane as one of our personal friends. Mr. Crane is now finishing his third month directing for Universal, and from the press sheet we received from that company they must consider him one of the most efficient and popular directors they have. They say "his success is certain." Fine—but his success was assured before he went with them, for he had made a reputation as a leading man in the legitimate and also in pictures, having been associated with Willie Collier, James A. Herne, and leading man for Lubin, Thanhouser and a number of other companies.

Mr. Crane is a member of the Screen Club and The Friars, and while of rather a retiring disposition is very popular among his club fellows.

There has been considerable improvement noticeable in the Gaumont posters of late, and investigation proves that Alec Lorrimore is responsible. "Alec" has a retiring personality and does not often break into print, but in his quiet British way has accomplished a great deal for the Gaumont Company not only in the advertising department, but in organizing the office force.

There is a funereal air about the offices of Kennedy Features. The office force has been discharged and all business appears to be suspended. Aubrey M. Kennedy, who was president of the company when he left for the Coast, has not been heard from, and a wire reached this office that a new president has been elected. Oh, well, what's the use? The feature field is getting so that that quotation, "They fold up their tents like the Arabs and silently steal away," covers the situation exactly.

The nickname "Shrinking Violet" has been given to one of the modest little members of the Screen Club; but when you hear this you can class "Ted" Wharton as a contender. A few days ago there was a discussion as to how many first-class directors there were in pictures. The number finally narrowed down to two. Wharton, who had just come in, was asked his opinion. His answer was: "You are probably right. Who is the other one?"

Frank C. McCarrahan, for several years manager of the motion-picture department of George Kleine, is in town for a couple of weeks, getting his bearings before he starts manufacturing features in Chicago.

The hustlers of the Nicholas Power Company, W. C. Smith, assistant general manager, and L. W. Atwater, sales manager, have just returned from the West full of optimism for business in general and GA in particular. F. J. B.

ROCHESTER COMPANY

Capitalized at $50,000, New Up-State Firm Opens Studio

ROCHESTER, (*Special*).—Capitalized at $50,000, the Rochester Motion Picture Company has opened a studio here in the two upper floors of the United Building, corner of Main Street East and North Water Street. James Shero is active in the new company, which will release light comedies, educational subjects, and film local events.

LOFTUS FEATURE FILM COMPANY

The Loftus Feature Film Company will hereafter produce the features in which Arthur Maude and Constance Crawley are seen in the leads.

CHANGE SELIG FILM DATE

Beginning April 13, the *Selig-Hearst News Pictorial* will be issued on Monday instead of Saturday. There will be no weekly on April 11.

MUTUAL TO APPEAL

Will Carry Case Against Ohio Censors to Supreme Court—Ohio Decision

The Mutual Film Corporation, which last week received an adverse decision from the United States Circuit Court at Cleveland, Ohio, announced yesterday that an appeal of the case would be made at once. Walter N. Seligsberg, of 55 Liberty Street, attorney for the film company, stated to a MIRROR representative that he was working now on the case and that no time would be lost in carrying it to the United States Supreme Court.

CLEVELAND (*Special*).—United States Circuit Judge J. W. Warrington, of Cincinnati, wrote the decision which refused the Mutual Film Co., operating in Ohio and Virginia, an interlocutory injunction against further censoring of films made or exhibited in Ohio.

District Judges John M. Killits, of Toledo, and William L. Day, of Cleveland, with Judge Warrington, prepared opinions on the case.

The company was given until April 15 to appeal to the Supreme Court.

Judges Warrington, Killits and Day in November heard testimony in the suit. Attorneys for the Mutual sought to show the censor law violated the Federal constitution and that of the State.

The attorneys asserted the law is unconstitutional in that it restrains freedom of publication, that it violates the interstate commerce clause, and that the statute is not sustainable as an inspection law.

The judges ruled:

"We are unable to find anything in the act that is opposed either to the State or Federal constitution."

Under the State industrial commission censor, J. W. Maddox, of Columbus; H. B. Vestal, of Ada, O., and Mrs. Maude Murray Miller, of Columbus, began censoring films in Cleveland in September. Producers were charged as inspection fees $1 for reels less than 1,000 feet long and $2 for those longer.

In November the Federal judges granted a temporary injunction against further censoring.

A similar case in Kansas is being delayed pending the decision on the Ohio law.

Word comes from Columbus that the industrial commission and Mr. Hogan will fix a date after which no film not bearing the censors' stamp of approval can be shown.

Mrs. Miller and Mr. Vestal will resume their work at once.



Hollmich, New York.
J. F. SKERRETT.

SURPRISE FOR SKERRETT

First Anniversary of General Manager with Power Company Celebrated by Banquet

Probably the most surprised man in New York was John F. Skerrett, general manager of the Nicholas Power Company, when he walked into the banquet room of Mouquin's restaurant last Wednesday night. He had been brought there on the pretext that there would be a conference of the heads of the company, and when he was greeted by a roar of welcome from nearly one hundred of his associates in the Power Company, representatives of the trade papers, and business associates, he was so overcome that he was speechless.

The occasion was the first anniversary of his connection with the company. Captain Arthur J. Lang had for some time been cognisant of the feeling of high esteem—one could almost say affection—for Mr. Skerrett among his associates, and decided to express this esteem in the form of a dinner. Covers were laid for eighty-five. Mine host, Louis Mouquin, was on the committee, so no comment is necessary on the comestibles served. The banquet room was tastefully decorated with sweetpeas; and as Nicholas Power could not be present in person, his portrait, which seemed to smile approval at every word of eulogy said of "Jack" Skerrett, hung at the head of the first table.

There were many speeches, some good, some bad, and some indifferent; and there was much entertainment—all good. The hits of the evening were some impromptu recitations and songs by Templer Saxe, original instrumental selections by the Cameragraph duo, composed of Frank and James Saulio, and some good stories by Archie Gunn. The speeches by the intimates of Mr. Skerrett, besides showing appreciation of him for the good work he had done as general manager, praised him highly as a man and a good fellow. Among those present were: J. F. Skerrett, Edward Earl, Arthur J. Lang, Steven de Cseesnak, Louis C. Mouquin, W. C. Smith, L. W. Atwater, H. T. Edwards, S. S. Cassard, W. P. Milligan, A. McArthur, J. Wylie, William Barry, William Johnston, Harry Ennis, Tracy Lewis, Dr. A. E. Jones, F. J. Beecroft, H. B. Hazard, M. D. Hanna, Phil Mindel, J. F. Fairman, Templer Saxe, Archie Gunn, Frank Saulio, James Saulio, H. G. Wrede, Theo. Uhlemann, Marshall Stearns, A. L. Raven, E. E. de Hart, Jno. J. Dalton, Charles Lindeser, Joseph Honey, Jacob Stiefel, Major John W. Totten, Harry Williams, Al H. Rankin, Edward Brady, Hugh Joyce, T. F. Paddell, Frank Dedring, Frank Skerrett, Barant P. Winant, Henry Storck, Fred Koppers.

After eating and drinking until the "wee sma' hours," the party gradually dwindled away until the old guard, singing, "For He's a Jolly Good Fellow," which was the popular song of the evening, were carefully tucked away in taxi cabs and sent to their homes, praising "Jack" Skerrett and thanking Export Lang, who had been promoted to captain during the evening, for a most enjoyable evening.

AUGUST A FREE LANCE

Has Strong Backing in Organizing "Edwin August Feature Films Company"

LOS ANGELES (*Special*).—Edwin August has severed his connection with the Universal Company and will soon announce definite plans for his own feature film company. It is announced that strong backing has been secured for the former Gold Seal leading man and director, and that the Edwin August Feature Films Company will soon be in full operation. The market and definite personnel of the company have not yet been announced.

Carlyle Blackwall is filling a special engagement with the Famous Players Film Company.

Fred Mace has left the Mutual and on Monday took over the old Majestic Studio for the manufacture of Fred Mace Features. Three directors and a strong company of players are included in the forces. A market has been secured and multiple reel dramatic photoplays and two comedies weekly will be the programme. W. B. WING.

CAST "LITTLEST REBEL"

Photo Play Productions' Forces Leave for South to Produce Famous Drama

The cast for The Littlest Rebel, the first feature of the Photo Play Productions' Company, has been completed. There are many well-known names included in the roster of those who will support E. K. Lincoln, the former Vitagraph star, in the film version of Edward Peple's play.

William J. Sorelle, one of the first Edison leads, will be second in the cast. Estelle Coffin, of the Universal Film forces, has been engaged, as has Mimi Yvonne, one of the best-known of the child-screen artists. Others in the cast are Elaine Ivans, Maude St. John, Martin Reagan, Bert S. Frank, Paul Pilkington, and Fred Fleck. Work on the production will start this week in the South, as called for by the action of the play. Edgar Lewis is the director and Philip Rosen the camera man.

ADOLPH ZUKOR RETURNS

Famous Players' President in Town After Month's Trip to the Coast

Adolph Zukor is once more at his desk in the Famous Players' offices. The Famous Players' president has just completed a month's trip to the Pacific Coast and back. During his absence he spent considerable time at the Los Angeles studio of the company, conferring with Technical Director Edwin S. Porter on the future plans of the "Famous" organization. The purchase of the Sullivan-Considine circuit of theaters by the Loew Company, in which Mr. Zukor is a large stockholder, was another detail of the cross-country trip.

Among other subjects discussed at the Los Angeles conference with Technical Director Edwin S. Porter were the order of releases of the Charles Frohman and Henry W. Savage successes now controlled by the Famous Players' Company, the forthcoming trip to Europe with James K. Hackett for a production of Monsieur Beaucaire, and the erection of a new studio in Long Island City exclusively for the production of the Charles Frohman plays.

STRAND OPENS SATURDAY

A special performance for invited guests will open the Strand Theater next Saturday evening. The picture shown will be the Selig production of The Spoilers, but, aside from the attraction of this feature picture, there will be many who will grasp the opportunity to see the inside of the Strand, said to be the most magnificent picture theater in the country.

"MUTUAL GIRL" ACTIVE

Our Mutual Girl has had a most busy week. An afternoon of tangoing with Mr. and Mrs. Vernon Castle was one of the most strenuous happenings which will be portrayed in early issues of this Mutual serial. Miss Phillips was also introduced by Mrs. Knickerbocker, Maym Kelso, to Walter Damrosch, the composer and orchestra conductor.



SCENE IN SELIG'S "THE SPOILERS."
To open at the Strand, New York, April 11

ILLEGALLY BOOKING ITALAS

The Itala Film Company states that they have learned recently that many of their copyrighted subjects are being illegally booked. The company says that all Itala subjects are strictly protected by copyright in the United States, but that occasional pirated copies reach this country, which exhibitors who do not know the true state of affairs sometimes book.

TO FILM "THE ONLY SON"

The Jesse L. Lasky Feature Film Company, it is announced, will place on the screen Winchel Smith's drama, The Only Son. The leading role will probably be played by Thomas W. Ross.



THE Littlest Rebel, by Edward Peple scored one of the greatest successes ever known to the legitimate theatre, running a whole season in New York and forty weeks in Chicago.

No play from the speaking stage ever lent itself more perfectly to motion picture reproduction. No one can resist the throbs and tears and laughs and thrilling exultation of its truthful and pathetic story. It appeals with equal force to every class of picturegoer—cultured or ignorant—rich or poor—young or old—upon the face of the earth.

Back of these natural advantages stands a definite idea of production which will make "The Littlest Rebel" a five-reel photoplay masterpiece of surpassing excellence.

The principal parts are played by FAMOUS MOTION PICTURE PLAYERS. There is no doubt about THEIR ability to bring out all the values and give satisfaction in their parts.

E. K. LINCOLN, star of the *Vitagraph* Company, one of the finest and most popular picture actors in the world, heads an organization which includes two *Universal* stars, an *Edison* lead, a *Mutual* director and a crack *Edison* camera man. The scenes in the picture are those of the picturesque and sunny Southland described by the author. Every detail of production has been studied out with care. The original flags of battle are unfurled to the breeze once more—the genuine declaration of war is flashed upon the screen. Veteran officers of the Confederate and Federal Armies assist in directing the sensational battle scenes.

Whole troops of United States Army Regulars, a thousand uniformed men, with hundreds of horses, complete cavalry, infantry and artillery equipments, arms and ammunition, are employed to furnish action, color and atmosphere to the most sublime and beautiful war story ever written.

PHOTOPLAY PRODUCTIONS CO.
FRANK A. TICHENOR GENERAL MANAGER
220 W. 42d STREET NEW YORK

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

Opportunity only knocks once, and then we're generally in the garden putting out onion sets.

And so it was that, when the craze for "slap-stick" comedy was instituted, a majority of the photoplay authors were toiling over near-tragedy. Opportunity only knocks once in filmland, and none are so blind as those who will not see. Don't be in the back part of the house when Opportunity knocks at the front door, but greet the old boy with a pleased smile and get in on the ground floor. Now that the popularity for the "rough stuff" is waning, the rank and file of photoplay authors are deluging the long-suffering editors with "chases" and "tin-can plots," and endeavoring in other ways to add to the gayety of nations.

Now that every one is doing it, why not play the game of originality, and branch out into the field of comedy that has a well-defined plot and some refinement? Of course, this action is easier said than done; but there is an insatiable market for comedy with refined atmosphere, and convincing characterization, and those who profit thereby are wise.

Comedy that consists of a string of comic incidents is not for the free-lance, for the reason that the directors and actors frequently improvise the incidents as they progress with the picture. A multiple-reel comedy, full of unaffected chuckles and giggles, will command a higher price than the multiple-reel drama. The reason is not difficult to discover. Many authors can evolve the dramatic story, and few authors can evolve the real-for-sure comedy. Comedy is valuable both to the producer and the exhibitor. When a manufacturer releases a highly successful comedy, his trade-mark is advertised by word of mouth to a far greater extent than any successful drama will do for him. The exhibitor of motion pictures is pleased to entertain his patrons as excellently well as possible. When the theater rings with laughter caused by the unusually good comedy, every one is satisfied, and the theater is a mighty popular place. Ideas for refined comedy are few and far between, and the unusual comedy is something highly desirable in filmland.

It can be pointed out that the original comic idea is not permitted to languish for want of twists and turns. The old-time Imp comedy Fruits and Flowers, written by Giles R. Warren, has been rehearsed in many guises. Essanay's old comedy, Take Me Out To the Ball Game, is another story that proved very popular in its day; and it was among the pioneer baseball comedies. Vitagraph, Edison, Keystone, American, Melies, Kalem, Pathe, Selig, and Lubin are also very happy, at times, with comedy, which, properly developed, is indeed almost a priceless thing.

Refined comedy and farce-comedy are separate and distinct. Refined comedy is more difficult to devise, while farce-comedy is exaggerated humor. Farce-comedy contains burlesque to a great degree.

Did you ever hear the average editor declare that no comedies were desired at present? You did not. He may say that "we are not in the market at present for Western or military stories," etc.; but he never states that he is not in the market for comedy. Everybody wishes it; and we know of manufacturers, not producing comedy, who will seize upon a likely comedy plot and hold it for the time when they will need it.

Comedy is the hardest thing in the world to write. The comedy that "goes over" on the screen does not always appear to be comedy in manuscript. Beware the motion-picture script that reads comically. Nine times out of ten it will not materialise as comedy at all. It takes longer to write a comedy than it does a drama. There are more scenes and action, for something must be transpiring every second. A good comic plot is really two photoplays boiled down into one. Not only lively action and constant variety is demanded, but the plot in refined comedy should be of logical and convincing sequence. There must be no padding: every scene must mean something and strike a happy chord. Surely you have seen much of the other kind: but this fact goes to prove that sincere comedy for the animated screen is scarce indeed, and that editors and directors are frequently obliged to do the next best thing. It is easy to become nasty and unrefined in comedy, and the motion-picture theater needs less suggestiveness and buffoonery and more true, good-natured humor of a clean character.

* * * *

A photoplay author won't meet many autos in the straight and narrow way.

Nevertheless, keep in the straight and narrow way when writing comedy. Pay no attention to frills and foibles, fads and fancies. A photoplay comedy means a script written in a versatile manner, and the writer must be able to anticipate just how such and such a comedy situation will look in the picture and not on paper. In other words, he must be able to visualize humor; and this is the secret of the success of Epes W. Sargent, Mark Swan, Roy McCardell, Malbelle Heikes Justice, George Hennessey, James Dayton, Phil Lang, Horace Vinton, Benjamin Schulberg, Frank E. Woods, W. E. Wing, and other successful authors. They avoid unessential detail, and yet write scripts in such detail that all bits of comedy business are perfectly clear to the directors.

Judgment of the worth of the comedy idea is also an essential, and it is better to write a split-reel comedy and market it, than to pad the story and draw a rejection slip. Forced comedy becomes pathetic indeed. The art is to evolve a comic situation in every scene, and yet have every scene have a certain and logical bearing on the central idea or plot. A humorous idea should underly all convincing comedy; and we do not include in this category the monotonous series of "funny" falls, chases, and rolling-pin battles that too frequently pass for exceruciatingly funny situations. A series of antics by burlesque Irish serving maids, and Jewish peddlers, no longer incites side-splitting mirth. An eye for naturalness, dramatic values, and logical construction is essential for the comedy that appeals to the high and the low.

Edwin Ray Coffin, successful writer of photoplay comedy, says, and truthfully: "Rest assured that most companies would gladly avoid the ofttimes disgusting 'rough stuff' were there suitable clean, really humorous material available—comedy that resorts to laughable situations, eccentric characters and original themes for its fun. For me, at least, there is more pleasure in turning out a comedy than in writing drama. My motto is: 'If I have caused you to smile, than I have done you good.' People seek amusement more than opportunities for sobs, of which they may secure a goodly portion in real life. Take the comedies from the theaters and see what a vacant place would be left in the exhibitor's bank book. I do not mean to say that the drama is not as essential as the comedy; but I believe that more spectators would decry the loss of the latter. If you write comedy, endeavor to write good comedy. Start your story off with a snap, increasing the humor to the climax, and then come in with a 'punch'—something to make your audience sit up and take notice—with an unforeseen situation, the unexpected and ridiculous.

"Don't imagine that you must have been a college chum of the editor or director to gain recognition. I reside in New Mexico, have never wittingly laid my eyes upon a real live director or editor, am hundreds of miles from any studio, and it means a forty-five mile ride each time I wish to see one of my stories projected. It matters not where you hail from, or whether you have a reputation—if you can deliver the goods, you get the checks.

"Don't think it necessary to assume a humorous style in writing—it's a fault rather than a virtue. It's the action the editor seeks, and your painful George Ade style will be totally lost. Many make the mistake of writing of which they know not, floundering blindly about for local color that is decidedly 'foreign.' You will do well to write of people, conditions, and settings of which you are familiar. The quietest, smallest hamlet nestling among the hills has its stories, its sorrows and joys, its lovable and laughable characters, and its comedy; and when you write of the people and things you know, the ink flows more freely and your story will have a truer ring, with less artificiality."

To all of which we say "Amen." When you write comedy, write of the environment you know—not about Alaska or a story tainted with situations from some other comedy, either of the stage or the screen. Situations occur every day right before your eyes that will prove fresh and original material for the comic photoplay. Eugene Wood, the author, for instance, writes funny stuff about "Pleasantville," a hamlet where he was born and reared. McCutcheon, the cartoonist, achieved fame and fortune by his series of cartoons on "Bird Center;" just another name for the country village and its people that he has known and loved. Booth Tarkington cast his best story, "The Gentleman From Indiana," in a little Hoosier town; and that story made Tarkington famous. What others have done you can do. Don't wander far afield. It is true that familiarity breeds contempt: but you must train your eyes, cultivate a habit of observation so that you can see through a glass darkly.

* * * *

Inspiration is all right in its place, but it's often misplaced.

Don't wait for an "inspiration" or a mood, but go about your writing as a business man goes about his business. Read what William Dean Howells says about writing regularly, and you will make up your mind that it is wise counsel. Lay out your task every day, and accomplish it; let nothing interfere with your daily schedule of work. Most of those engaged in literary labors find the morning hours suitable. for their minds are fresher and more invigorated. However, if your life's work is so arranged that you cannot perform your literary duties in the morning, get to the labor in the evening. It's the keeping everlastingly at it that wins success. You remember Esop's fable about the tortoise and the hare? Well, it's applicable to the art of photoplay writing. Those who work haphazardly—by "fits and starts"—rarely reach the goal of success; those who pose around waiting for "inspiration" are wasting time, while the plodder goes steadily ahead and accomplishes something. Genius is just hard work and a capacity for taking pains. The successful authors of to-day have their hours for work and for play. Jack London has his daily schedule of literary work; and it is law that he is not to be disturbed during its performance. Stick to regular hours and concentrate on your work during those hours. Map out a daily schedule and observe that schedule, and before you realise it the habit will be formed and ideas will come to you like angels, unawares.

* * * *

Curly Moots resigned his job at the grocery store because it took up too much of his time.

Have you followed the mistaken action of the festive Curly and resigned from your daily job on the strength of selling a half-dozen photoplays? Don't do it! Keep a firm hand on the weekly pay envelope! Now, we know that that self-same position is tiresome, and that you feel that your talents should be strictly devoted to "literary pursuits;" but a pay envelope every week is worth two in the imagination, and the fortunes of a photoplay author are of few days and full of trouble. The star writers in the profession—nearly all of them—have other occupations. Of course, the staff writers devote their entire attention to the art, but frequently their daily toil is not upon their own masterpieces, but the drudgery of revamping the effusion of the outside contributor. We congratulate you upon selling those first half-dozen stories—it's an encouraging beginning—but how about the next half dozen? Are you confident that you can sell every story you write? Don't become too confident, for the best of them—men and women with six and seven years of experience in the field—have their stories rejected.

Work after hours as you have been accustomed to do in the past. Hold down your daily task in the bank, the grocery store, or whereever it is, and write your scripts as a "side line." If you improve rapidly, perhaps you will some day be called upon to join the writing staff of some film manufacturer. Until that time comes, keep an eye on the weekly pay envelope at home. We could relate to you many a sad tale of the young men and women who, flushed with a little success, have cut loose and endeavored to win their livelihood by writing photoplays. We have been the confidant of many such, who have discovered to their sorrow that many are called and few are chosen. All things come to him who waits—if he knows where to wait.

* * * *

Only in Abraham's time were visions a la mode.

We have a great admiration for Augustus Thomas, who has won his spurs as a writer of the entertaining and convincing stage play. Far be it from us to criticise anything Mr. T. may do or say anent the "legitimate" drama; but a cat may look at a king, and as Mr. T. has ventured into photoplay authorship, and recently emitted a few burning words on our favorite subject, perhaps we may be excused for taking cognisance thereof. Mr. Thomas has not been a photoplay author for long. Fact is, there were men and women writing photoplays eight and ten years ago, long before Mr. Thomas honored the profession by his presence; but that is neither here or there, as Jack Byrne would say. At a recent meeting of dramatists, Mr. Thomas instructed his fellows on the art of photoplay writing. He is quoted as saying: "The problem from the technical end is to start the story at the point where the tension begins, and at the same time get in those facts necessary to the story that have happened before. An attractive way is to use the 'vision' method, or, by a series of dissolves, show in some sort of dream the important past experiences of the characters. It is a higher and finer method of making the action swift and direct. Of course, it all means time and care, but one should turn out a workmanlike scenario."

We regret to differ with Mr. Thomas, but the introduction of visions and dreams into a photoplay is generally an admission of weakness, and it is now so considered by motion-picture theater patrons, who seem to be a little further advanced in script technic than Mr. Thomas. It may be a

(*Continued on page 47.*)



A COMEDY MOMENT IN "LORD ALGY," LUBIN.
Two Reels, by Lawrence McCloskey. Featuring Arthur Johnson.

VITAGRAPH

6 a Week---"LIFE PORTRAYALS"---6 a Week



"THE MEMORIES THAT HAUNT"

"CHERRY" } Comedy and
"PUPS ON A RAMPAGE" } Entertaining — **Monday, April 6**

1. William, as a bogus hero, wins his sweetheart, and her father, through the hoax. He takes a desperate chance, but the fun is appreciated. JAMES YOUNG and LILLIAN WALKER are the leaders. 2. A litter of puppies in sportive gambol.

"THE MEMORIES THAT HAUNT"—Two-Part Special Feature — Tuesday, April 7

Separation from his wife. A terrible shipwreck and moments of solitude, bring him to the inspiration for a story. Its publication, in a surprising way, reunites him with his wife and brings happiness to both. HARRY WILLIAMS, ROSE TAPLEY, MARY MAURICE, HELEN COSTELLO and GEORGE STEVENS are the cast.

"FRAID CAT"—Comedy-Drama — Wednesday, April 8

"Sonny Jim" shows he isn't a "fraid cat." He saves his father from debt and softens the heart of a hard-fisted old skinflint. BOBBY CONNELLY as "Sonny Jim."

"THE LITTLE SHERIFF"—Western Drama — Thursday, April 9

His father doesn't want Buddy to handle firearms. He is glad he disobeyed him when he captures a bad-man and a lovely stepmother. BUDDY HARRIS as the Little Sheriff.

"AN EASTER LILY"—Comedy — Friday, April 10

"Sonny Jim" gives his cousin's clothes to the little black Lily. He takes her to the Easter Service to the amusement of the congregation. BOBBY CONNELLY and an all star cast.

"THE GIRL FROM PROSPERITY"—Comedy — Saturday April 11
Two-Part Special Feature

Her beau falls into prosperity. Leaves Prosperity. Falls into misfortune. She leaves Prosperity and brings him back to Prosperity. They are both happy and he is willing to stay in Prosperity. ANITA STEWART and BILLY QUIRK are the leads.

SIX A WEEK

"THE BATTLE OF THE WEAK"—Drama	Monday, April 13
"HE NEVER KNEW"—Drama. Two-Part Special	Tuesday, April 14
"THE CHICKEN INSPECTOR"—Comedy	Wednesday, April 15
"THE KISS"—Drama	Thursday, April 16
"INNOCENT BUT AWKWARD"—Comedy	Friday, April 17
"THE VANITY CASE"—Drama. Two-Part Special	Saturday, April 18

The Vitagraph Company Releases a Special Feature in Two Parts Every Tuesday and Saturday, and a Comedy Every Wednesday and Friday

Vitagraph One, Three and Six Sheet Posters—7x9 Photos of Vitagraph Players

"BROADWAY STAR FEATURES." Surpassing All Previous Vitagraph Achievements

"LOST IN MID-OCEAN," in Three Parts. Photoplay Masterpiece, Released Through the General Film Company

Use Vitagraph Beautifully Colored Posters, Made Especially for Film Subject Order from your Exchange or direct from us.

THE VITAGRAPH COMPANY OF AMERICA,

East 15th Street and Locust Avenue, Brooklyn, N. Y.

GET BUSY

$1000 TO ANYONE

WHO WRITES THE BEST PHOTOPLAY

$250 For the SECOND BEST **$100** For the THIRD

THIS OFFER IS MADE BY

The New York

Evening Sun

AND THE **VITAGRAPH** COMPANY

READ THE EVENING SUN FOR CONDITIONS AND FULL PARTICULARS

WORK ON NEW SERIAL

Big Preparations at Thanhouser Offices for "The Million Dollar Mystery"

Actual work on The Million Dollar Mystery, the new Thanhouser serial, which is to be produced in collaboration with the Chicago Tribune and a score of other newspapers, will get under way at the Thanhouser New Rochelle offices next Friday when Harold MacGrath arrives from Italy. C. J. Hite, of the Thanhouser Company, and J. Medill Patterson will meet the famous novelist at the pier and go over the plans for the new story, which is to succeed The Adventures of Kathlyn, also written by MacGrath, in the various newspapers on June 21.

Lloyd F. Lonergan, scenario editor of the Thanhouser corporation, is now at work on the scenario for The Million Dollar Mystery, and promises a story that abounds in thrills, intrigue and mystery, circling about a pretty love story. Marguerite Snow, Flo La Badie, James Cruze, and Sidney Bracy will be the principals in the cast that tells the story.

APEX DEMONSTRATION

Film Company Shows Features to Trade at Park Theater on Sundays

Commencing last Sunday, the Apex features inaugurated the plan of showing their pictures to members of the trade every Sunday at the Park Theater, Broadway and Fifty-ninth Street, New York city. The exhibition is also open to the public at a 25-cent admission price.

The exhibition is styled an importer's demonstration, and is given on Sundays only owing to the fact that the theater is in use for legitimate attractions during the week. W. I. Samwick, the New York distributor for Apex features, arranged the demonstration with the British-American Producing Company, which controls Change, now playing at the Park. Members of the trade may secure tickets from Mr. Samwick at the Apex offices.

NEW ECLECTIC OFFICE

Feature Company Now Located in Large Permanent Offices

The Eclectic Film Company's New York city branch, which had been temporarily located in the World's Tower Building, has now moved to 115 East Twenty-third Street, where permanent quarters are established. The office is under the management of Jules Bernstein and all inquiries regarding New York city and vicinity should be addressed to this new location.

MISS PEARSON TO PATHE

Legitimate Star to Appear Under Direction of Frank Powell

Virginia Pearson, popular on the "legitimate" stage, will make her motion picture debut soon in Pathe pictures. The beautiful star has been secured for the picture ranks by Frank Powell and is now at work under his direction in The Stain.

Miss Pearson will be remembered by her work as The Vampire with Robert Hilliard in A Fool There Was. She appeared recently in Nearly Married, at the Gaiety Theater, New York, and is now considering an engagement with Charlotte Walker in Eugene Walter's new play.

STANNER TAYLOR'S RECORD

Marion Leonard Producer Has Unusually Successful Photoplaywright Record

While the talk of successful photoplaywrights is on, Stanner E. V. Taylor, the producer and writer of the Marion Leonard films, appears to have been generally overlooked. Mr. Taylor was playwright to the Biograph Company for over three years, and during that period wrote and had produced an average of about four plays each week. His total sales to the Biograph were well over six hundred plays, and for two years after he severed his connection with Mr. Griffith to enter the independent ranks the Biograph still had enough Taylor plays on hand to continue producing the products of his pen. For a year with the Reliance Mr. Taylor wrote and produced two plays every week, and did the same thing for a like period with the Rex. Since becoming a feature producer, his output has, of course, been less. During the first year Mr. Taylor engaged in photoplaywriting he was not under exclusive engagement with the Biograph and sold many plays to the Edison, Vitagraph, and Kalem companies, so that his total record of produced plays would probably run dangerously close to the one thousand mark.

Mr. Taylor was probably the first photoplaywright to receive a regular salary as such and a much higher fee than customary for his output, both of which were given him by the Biograph and continued for several years, during which time he was under exclusive engagement with that company.

"THE BRUTE" IN PICTURES

Frederick Arnold Kummer's The Brute is to be put in motion pictures by the Famous Players Film Company. Malcolm Williams will be seen in the title-role of the feature. Williams has achieved notice through his success in The Typhoon, in which he gave a splendid portrayal of the artist.



THE EDISON BRONX STUDIO AFTER THE FIRE.
In the Foreground the Center Stages Which Bore the Brunt of Damage.

OUT ON THE COAST

Authors' League Active — Mutual Busy — Changes in The Players' Ranks

Los Angeles (*Special*).—Since the incorporation of the Photoplay Authors' League, that new but vigorous infant has been toasted by practically all the great, as well as the modestly near-greats, of scenariodom. Letters and wires of congratulation and proffers of personal aid have poured in to the secretary's office until the organization well promises to be the great international organization planned by the able exponents of the authors' rights who put the league into being.

Not only individuals, but organizations of similar purpose have signified their allegiance to the protective end of the game. The plan is an all-embracing one, which shall combine, in mutual spirit, all societies and writers who can profit by the legislation and protection to be offered by such an incorporation.

Already the league is getting action. When the copyright amendment, proposed by Congressman Willis, is introduced, league officials will have representatives of many States lined up in favor of the message. California will be an early enthusiast.

Protection of a needed character for manufacturers, is one of the league objects. Legitimate concerns of all classes will be benefited, in some measure, by this watchful corporation, according to the well-defined plans of officials.

The Mutual studio, with eight busy directors, is swarming with people, and turning out single reels and multis with much rapidity at present. That notable actor, Courtenay Foote, was lead in a two-reel drama, The Stiletto, written by Frank E. Woods, just completed. Mr. Woods and Arthur Mackley directing. The English actor now is cast in another multiple, by George Brockett Stitz, author of James K. Hackett's play, The King's Game. Russell E. Smith, the scenario editor, worked out the script. Edward Morrissey is directing. Eddie Dillon is turning out lively comedies for the Mutual at the same studio. In the near future these laughable skits will be released under the Majestic brand, Mr. Dillon having taken the place of Director Fred Mace, who has left to take up work elsewhere. A laundry in full blast is shown in A Pair of Cuffs, written by Mr. Smith and under production by Jack Adolphi. D. W. Griffith, the chief, is well represented in Los Angeles at present, his Judith of Bethulia and The Great Leap being featured in various houses.

The great Auditorium Theater has been the scene of a great "Movie Festival," under auspices of the Advertising Club of Los Angeles, during the past week. Despite the dire "movie" appellation, the event was a brilliant one. Various manufacturers had special programmes during the week, exhibiting their star pictures. The most unique event was the appearance upon the stage of D. W. Griffith, who had kept so far in the background during his film career that the public almost came to regard him as a mighty fine myth. Mr. Griffith not only appeared, but talked interestingly of his work. His only disappointment was that there was no one in the audience to give him an argument worthy of his ability as a verbal battler. Many film stars appeared. Upon Selig night, the animal "stars" of the great Selig series, Adventures of Kathlyn, appeared. Capt. Carlos Ricardo put through their stunts Mamie, the lioness, which almost finished Princess Olga a few weeks ago; the puma known by the natives of the Hagenbeck expedition as "jungle death;" the leopard which endeavored to decapitate Kathlyn Williams in one mighty bite, and other snarling, snappy brutes. "Baby Lillian" Wade also made one of her best speeches. The ad men will use the fund for a trip to the annual convention in the endeavor to bring the next one to Los Angeles.

Dustin Farnum still is in our midst, rumor and report to the contrary. Eddie Abeles has departed for the East, taking with him the completed film of Brewster's Millions, in which the comedian starred both on the stage and in studio. Mr. Farnum now will gamboi about the scenery in front of the camera again. Another multiple is in preparation.

James Kirkwood is leaving the Reliance force to take up a directorship with the Famous Players. He will work with the noted Mary Pickford at the Los Angeles studio. Incidentally Little Mary is happy. Her machine runs willingly, and every one fell in love with her all over again when her own picture, Hearts Adrift, was shown here.

The Adventures of Kathlyn has been completed in film. Since six months ago Director Grandon has done 27,000 feet net of Adventures, the final scenes being played on a gala day at the Selig zoo, when exhibitors and many other prominent people were present, as guests of the corporation, to witness the final punch—Kathlyn and Tom Santschi in the arena with the lions. The company is taking a well-earned vacation after most wearing efforts. Mr. Grandon is motoring from Los Angeles to any point in the East that the auto will permit. Miss Williams is in the mountains, and other members are taking recuperation of various sorts. However, Tom Santschi is one who refused to quit. He secured a cap with a long visor, placed it on his head in the approved reversed style, and went to directing. Robert L. Carson, who distinguished himself in filming Adventures, also remained on the job. He has received repeated offers from the government for his services during the past few months.

H. M. Best, formerly associated with leading companies, has joined Thomas Ince's forces at Santa Ynez cañon.

Gus Inglis is assisting Director Wilfred Lucas at the Universal. He is one of the "useful" men of the studio.

Arthur Maude has just completed The Massacre of St. Bartholomew, in four reels, for the Kennedy features. He is working on Thais at present.

John Steppling, the well-known legitimate comedian, who came here to join the Christy Comedy company, has resigned, and will be seen in American pictures in the future.

Adele Lane, the versatile emotional actress of the Selig Zoo forces, soon will be seen as a young boy in The Captain's Chair. Her appearance in the scenes was remarkably deceiving.

Manager Rollin S. Sturgeon, of the Western Vitagraph, has completed a five-reel feature, Captain Alvares, from the story by H. S. Sheldon. It has as the historical background the Argentine revolution of 1850. This is the final picture by Mr. Sturgeon before he retires from the company, to enjoy a long vacation and a trip abroad.

W. E. Wing.

OPEN NEW OFFICES

The Progressive Motion Picture Company has opened its new offices in the Times Building, New York City. The company's first release, The Master Cracksman, in five parts, is now being prepared at the City Island studio, with Harry D. Carey in the lead. Montana will follow The Master Cracksman, and a series, the Bissy Izzy pictures, with George Sidney featured, is in preparation.

CANADIAN FEATURES

Aylesworth and Shipman Organize $150,000 Company at Edmonton

Edmonton, Alta. (*Special*).—Arthur J. Aylesworth, manager of the Lyceum Theater and the Lyceum Stock company in Edmonton, and Ernest L. Shipman, president of the Pan-American Film Company, have organized a company with a capitalization of $150,000, to establish a moving-picture studio and film manufacturing plant in Edmonton. A company of competent players and a corps of photographers will be engaged, to report early in July.

Mr. Aylesworth is making preparations to invade the Canadian Rockies, west of Edmonton, with a staff of photographers and players to secure motion pictures of grizzly bear hunts. He was the first man to depict life in the hinterland of Alberta by means of moving pictures, visiting points 1,500 miles north of Edmonton last Fall, and secured 5,000 feet of films, which have never been exhibited. The premiere will take place in New York next June.

"After looking over the ground carefully," Mr. Aylesworth said, "Mr. Shipman and I have agreed upon Edmonton as the best place in which to manufacture motion pictures. We found that Edmonton has more real sunshine than any other city in the West. The sun shines from seventeen and one-half to nineteen hours during the Summer and early Fall months. Sunshine is the motion-picture manufacturer's greatest need. We have it here.

"In addition to the abundant sunshine and clear atmosphere, we have beautiful mountain scenery within a short distance of Edmonton, also prairie and timbered lands. Indians and cowboys are near at hand. There are exceptional facilities for producing genuine Western photoplays.

"We have arranged for a New York office, and we expect to do in Edmonton what most of the motion-picture manufacturers have achieved in the San Francisco and Los Angeles districts, and at other places along the Pacific Coast. The locale of our first play probably will be Edmonton and the tributary district."

Mr. Aylesworth has disposed of his interests in the Lyceum Theater and stock company to George Dumond, manager of the Empire Theater, and Frank T. Purdy. He and W. B. Sherman retain their interests in the road companies playing The Rosary, The Holy City, and The Barrier. Any stock company he organizes in the future will be employed in the manufacture of moving pictures.

August Wolf.

EXHIBITORS WIN

Albany Theaters May Open Sundays as Result of Test Case

Albany (*Special*).—Local exhibitors have proven victorious in a case to test the right of the local authorities to close the theaters on Sundays. From now on the motion-picture theaters will be open on Sundays.

Recently the exhibitors banded together, and as a test, Robert McDermott, proprietor of the Star Theater, opened his house the following Sunday. He was promptly arrested, but when the case finally came up for trial, last week, Assistant District Attorney Daniel H. Prior announced that as the law now stands it is not a violation to open the motion-picture theaters on Sunday, so the case was dismissed.

NEW COAST COMPANY

Oz Film Company to Film Fairy Stories by J. Frank Baum

Los Angeles (*Special*).—The Oz Film Company, with a capitalization of $100,000, has been formed here by a number of prominent local men. The object of the company is the production of motion-picture extravaganzas from the pen of L. Frank Baum, whose Tik-Tok Man, Wizard of Oz, and Patch Work Girl will probably be also seen on the screen in the company's productions. A studio will be erected probably in the Santa Monica mountains.

Associated with the new organization is Louis Gottschalk, the composer, who will put the works of Mr. Baum to notes, thus furnishing the picture theaters with appropriate music for the extravaganzas.

UNIVERSAL IN THE MARKET

Two-reel dramas suited to Florence Lawrence are desired by the Universal Manufacturing Company. The company's statement continues: "One must be familiar with Miss Lawrence's particular style of work in order to better understand just what we mean by that. We are also anxious to secure suitable material in two and three reels for Miss Leah Baird. These must be strongly dramatic stories of modern life or society stories with a new twist. One and two-reel melodramas are solicited just now. These all may be of most any environment, excepting the strangely foreign, requiring special costuming. All scenarios should be addressed to the Manuscript Department, and not to individuals."

"LES MISERABLES" IN BROOKLYN

Finishing its long run at Carnegie Lyceum, on May 2, Les Miserables moves to the Academy of Music, in Brooklyn, where it opens up for a week's run on May 4. It will be shown there under the auspices of the Institute of Arts and Science, and is the first dramatic moving picture that has ever been shown at the Academy.

NEW PHOTOPLAY THEATERS

The Clifton Amusement Company has been incorporated for the purpose of building a new $35,000 motion-picture theater on Clifton Avenue, Clifton, Ohio. Cal Crim, Max Ahr, and Herman Eger are directors in the company.

A new motion-picture theater is planned for Medina, N. Y., by Vincent White. The house will probably be erected at the corner of Pearl and Main Streets, and is expected to cost about $10,000.

Announcement is made that the Studebaker Theater, one of Chicago's finest downtown houses, will be transferred into a motion-picture and popular-priced vaudeville house early next month.

Silvermann Brothers, of Altoona, Pa., have let the contract for the erection of a new motion-picture theater to seat twelve hundred. Work will be started on the theater, which is to be located at Eleventh Avenue, between Fifteenth and Sixteenth Streets, about July 1. The cost will be about $35,000. Silvermann Brothers also operate a motion-picture theater at Harrisburg, Pa.

Waterloo, Ia., has a new photoplay house in the Palace, a $75,000 theater, opened last week. A. J. Diebold is managing the Palace and the initial attraction was Cleopatra. Two Powers 6A machines have been installed and a $7,000 Foto player.

A. T. Lambson, Spokane manager of the General Film Company, has taken the lease of the American Theater, formerly held by the late T. J. Noonan. The policy of the house will be unchanged, but the regular and feature service of the General Film Company will be strengthened. William Ewart becomes house manager, succeeding George C. Blakeslee, who has been temporarily in charge. The admission price, which has been 10 cents, will be made 10 cents for each of the 800 seats on the main floor and 5 cents for the 600 seats in the balcony. The house will be open from 11 A.M. until 11 P.M. Mr. Lambson says the backers are Spokane business men who have abundant faith in the future of the American theater. Mr. Blakeslee has a number of offers to take up managerial work in other cities, but has made no definite plans as to his future, as he prefers to remain in Spokane.

A new motion picture theater for Toronto, Can., will soon be erected at Grenville and Yonge Streets. The site is 100 by 130 feet, but no figures as to the theater have yet been given out.

The Grand Theater, Reading, Pa., has come over to pictures. The Ruby Amusement Company will control the destinies of the house, with C. G. Keeney, of the Reading Hippodrome, in charge. Eight reels of pictures will be shown at 5 and 10 cent prices.

The Shubert Theater, Rochester, which was heretofore devoted to vaudeville, has become a picture theater, and under the management of Frank L. McGovern will in the future give only feature films.

L. H. Ramsay, of Lexington, Ky., is making arrangements to build a large new theater in that city.

G. B. McClelland, of Osgood, Ind., is building a new $7,000 photoplay theater.

Frank Huss, a tailor on Fifth Street, Cincinnati, is making arrangements with friends to build a photoplay theater in the suburbs of Louisville, Ky.

T. P. Finnegan, of Dallas, Texas, and a National Vice-President of the Exhibitors' League, has recently finished a $75,000 motion picture theater in Waco, and owns two other large theaters. He will shortly build a new $250,000 photoplay house in Fort Worth, Texas.

The Central Theater, at 1426-28 Central Avenue, Cincinnati, formerly owned by M. Fishman, has been sold to Lawrence Brock, of Troy, Ohio.

GOSSIP OF THE STUDIOS

THE SPRING looked particularly good to James O'Neill, of Solax and Blache features, until last week, when he was forcibly impressed with the fact that the weather has very little to do with the comfort of a motion picture actor. When Herbert Blache took advantage of the belated blizzard to stage his Siberian drama, A Fight for Freedom, James found himself called upon to lie half buried in the snow in zero weather while the camera clicked merrily upon his discomfort. After the camera man had run short of film and caused the numerous delays characteristic of his profession, Jim's hair had to be disengaged from a cake of ice upon which he had carefully laid his head and a generous dose of brandy administered before he resumed his usual playful mood. It took half a dozen Spring days to make him forget his sad experience, and he was happily sunning himself between scenes when the loud clang of the studio gong sounded the death knell of his poetic musings and made him decide that Summer meant very little to his peace of mind. "When you break away from the officers, Mr. O'Neill, dive head first through the window and smash as much glass as you can. You've only got a four foot drop to the ground, and you can run as fast as you want to before you dive," said the director in soothing tones. "I'd rather be a toad," said James as he picked the broken glass out of his torn dress suit.

HERE IS WHAT Thomas A. thinks of the boys at the Edison Bronx Studio. The following telegram was received by Horace Plimpton, general manager, after the recent fire:

"FORT MYERS, FLA., March 30, 1914.

"I learn that the artists, at great risk to themselves, helped to save all they could. This is very fine. I appreciate it. We are all one big family, anyway.

"EDISON."

HOMER CROY has started around the world on his trip for the Universal and *Leslie's Weekly*. The humorist is to take pictures in every country he stops in, most of them to be humorous accounts of an American traveler's troubles abroad.

CONSTANCE BENNETT, who plunged into the icy waters of the East River from the Williamsburg Bridge, for the Blache feature, Fighting Death, and thus became world-famous as the first woman to do a "Brodie," has also qualified as the first woman steeplejack by climbing to the gilded ball on the top of the Equitable Trust Building, New York city.

RENEE KELLY, one of the latest additions to the Selig forces, has a host of friends in artistic Chicago, who became acquainted with her when she was an interesting member of the Chicago Theater Company, under Donald Robertson, at the Great Northern Theater, the first subvented theatrical company in the West. Bertha Kalich, Effie Shannon, and other famous stage stars were associated with this enterprise.

JOHN F. PRIBYL, of the Selig Polyscope Company, who has been ailing for several weeks past, has been persuaded by his physician to make a complete change, and is now spending a few weeks at Chattanooga, Tenn. Mr. Pribyl is very well known in motion picture circles as the personal representative of W. N. Selig, and his speedy restoration to health is hoped for.

OWING TO RAINY, cloudy weather, work in the big Selig studios has been lagging for ten days past. Gabriel Pollock, the head of the scenic department, and his associates have taken advantage of this quietude to construct some of the most elaborate scene sets ever utilized in motion picture plays, and get them in position for early service for an important production of an up-to-date society play.

A CO-OPERATIVE motion picture company is the newest in Los Angeles. In the Ako Motion Picture Company each member of the company of forty players is a part owner. A. J. Peterson is general manager, director and scenario writer.

MURIEL OSTRICHE, now with the Princess Grand, has just celebrated her eighteenth birthday. Lloyd Lonergan, the scenario editor, is writing a feature dancing picture for Miss Ostriche, in which she will exhibit the many prizes she has won at the new dances, and show her many admirers the various steps.

GEORGE A. HOLT, of the Western Vitagraph forces, has been presented with an eight-and-a-half pound boy who is to be called after his father.

HARD LUCK gave William Marston, Vitagraph director, a slap recently when he was working on a Western picture at Vandeveer Park, Brooklyn. At his busiest point a horse ran away, plunging among his players and hurting two of his extra women. Reggie Lyons, the camera man, by his presence of mind, saved any further disaster.

A RECENT addition to Allan Dwan's company is George Cooper, late of the Vitagraph.

BROADWAY

RECOGNIZED as the home of Opera, Musical Comedy, Vaudeville and all things theatrical, has responded to the call of the "Movies."

A number of theatres on the Great White Way are now showing Motion Pictures in conjunction with their regular programmes.

Motion Pictures to be shown on this wonderful thoroughfare must conform to the well-known Broadway standard, i. e.—the very best.

It naturally follows that these high-class pictures must be shown the critical Broadway public through the medium of the projecting apparatus accepted as the standard in the Motion Picture world.

The Palace, Hammerstein's, Casino, Garrick, Vitagraph, Circle and Lincoln Square Theatres are a few Broadway houses using Power's Cameragraph No. 6A, the Motion Picture Projecting Machine with the Broadway reputation.

Correspondence with our Department H is invited regarding the patented exclusive intermittent movement and other distinctive features of this perfect machine.

NICHOLAS POWER CO.
Ninety Gold Street New York City



LUBIN PHOTOPLAYS
ELEANOR BLANCHARD
CHARACTER LEADS
Direction of Joseph W. Smiley

COPYRIGHT BILL INTRODUCED

Text of Representative Willis's Bill to Include Photoplays in Townsend Law

WASHINGTON (*Special*).—Representative Frank B. Willis, of Ohio, last Friday introduced an amendment to the Townsend law to provide protection to photoplay manuscripts by copyright. Mr. Willis believes that the amendment as drawn will stand a good chance of becoming law. Universal interest is being shown, and photoplay writers all over the country are communicating with Mr. Willis and promising their support to the measure.

The Willis bill calls for an amendment to Section 5 of the Townsend law. Subdivision D of that section at present reads, "Dramatic and dramatico-musical compositions." The amendment will add the words "including the brief synopsis, sketch, or scenario, or the descriptions of the characters and actions to be depicted by motion-picture photoplays." The amendment shall take effect upon its passage.

THE DRAMATIC MIRROR takes pleasure in informing its readers that such a bill has been introduced. THE MIRROR has been instrumental in agitating the question, interesting an able and experienced lawyer and legislator; and all this without the cost of a cent to any writer or manufacturer. Mr. Willis should be commended for his interest and labor in behalf of the great army of writers. He should have the undivided support of all photoplay writers' associations, and of individual writers, in pushing this bill. Thousands of photoplay authors have asked that such a bill be prepared and introduced. This has been accomplished. The rest of the work is up to the individual writers.

We suggest that every one interested write to Representative F. B. Willis, M. C., Washington, D. C., and more particularly write to your own district representative in Congress urging him to support this bill, and to demand its early consideration and passage. THE MIRROR does not propose to enter into the merits or demerits of a copyright law for photoplay writers. The fact remains that the majority have been urging such legislation, and if the writers are sincere in their demands for copyright, now is the opportunity to prove the worth of that contention. In this connection we wish to state that Mr. E. W. Sargent, the well-known photoplay author, first blazed the trail for copyright agitation when he visited Washington two years ago and conferred with the Register of Copyrights, and primarily brought the subject before the public.

FILM SUFFRAGETTES

Pathe Feature Shows Methods Used by Militants to Gain the Vote

Militant suffragettes and their efforts to gain the vote are to be filmed in a five-reel Pathe feature, released by the General Film Company Photoplay Masterpieces programme. The picture is not especially favorable to the cause of the suffragettes. Among the unusual incidents shown are window-smashing, bomb placing, hunger strikes, and forcible feeding.

Weaved with the more spectacular incidents is a love story of a young girl who becomes a suffrage fanatic and the idol of the feminine enthusiasts, only to finally bow to love.

FEATURE FILMS OF THE WEEK

"The Ghost" an Artistic Pathe—Thanhouser's "Repentance" Stirring—"The Navajo Blanket," a Kalem Indian Tale, Pleases—Edison's "A ? of Hats and Gowns"—"Life of Our Saviour"

"THE GHOST"

Pathe Drama in Three Reels Made in America under the Direction of Frank Powell. To be Released April 18.

Gabrielle ..... Crane Wilbur
Peter ..... M. O. Penn
Joan ..... Claire Rae

Pre-revolutionary New England—the New England of witches and the ducking-stool; of hard heads, rebellious hearts, and stiff furniture; of ordinary morals hidden under the severe garb of rectitude, and the New England of romance—the romance of villainous buccaneers, strong men, and beautiful maidens—that could not be smothered beneath the cloak of sanctity—such is the inspiration for Mr. Powell's remarkably effective production. It is photoplay art of high quality in that story; settings and acting strike the same note, and leave the impression of a dramatic tale convincingly presented.

Atmosphere, that much-reverenced quality, without which the story of a buried treasure would be ordinary melodrama, is here in abundance. Some of it was made in the studio, with genuine antiques for the furnishings of old New England rooms; but for the rest the company went to barren Block Island and worked in the open. Ye Lion Inn, where much of the action transpires, has all the substantial reality of one of George Washington's headquarters preserved in its original state. And the accuracy apparent in the interiors is equally maintained in the out-of-door scenes, delightfully free from such anachronisms as modern pavements, or glimpses of billboards in the distance. As a sample of excellent studio work, the thunderstorm and the lightning effects in the last reel, when the buccaneer mistakes his brother for a ghost, are notable.

The story is good in itself. Gabrielle is an honest young man in love with Joan, whereas his brother, Peter, is a buccaneer. Peter returns at the time of his father's death, and Gabrielle, although the buried treasure has been willed to him, offers to share it with his brother. Off they go to dig, according to directions, on the coast of Maine; and, sure enough, they find the gold in the place designated. Gabrielle starts back and is caught in quicksand; a finely handled scene, in which we see him sinking to his death; while Peter, thinking to keep all of the treasure for himself, offers no assistance. He returns to Ye Lion Inn, tells Joan and her father a false story about his brother's mishap, and because of a severe thunderstorm prepares to spend the night at the inn.

Gabrielle, rescued by fishermen, also goes to the inn, and, undetected by his brother, is taken to an upper room, to which Peter is introduced later in the evening. This prepares for a powerfully acted scene between Crane Wilbur as Gabrielle and M. O. Penn as Peter. When the wind blows back the canopy over the bed and the head of his brother is revealed to Peter, he believes that a ghost has come to haunt him. After a time, fear transforms the sturdy buccaneer into a raving maniac, and, having found his way to the cellar, he disturbs the equilibrium of a pile of barrels, and is crushed under them. Such, in substance, is the story.

The burden of the acting falls on Mr. Wilbur and Mr. Penn, and they handle difficult situations with unfailing force. Claire Rae is attractive and natural in the part of the girl. Photography is excellent.

D.

"REPENTANCE"

Two-Reel Feature Photoplay Produced by the Thanhouser Company from the Scenario by Lloyd F. Lonergan. Released March 31.

Gray, young lawyer ..... Mr. Gleichman
May, his young daughter ..... The Kiddie
May, aged twenty ..... Miss Beautiful
Tom, Gray's partner ..... Frank Farrington
Jack, aged twenty-two ..... Harry Benham

There are two features that impress themselves at once upon the person reviewing this two-reel drama of the melodramatic type, and those are the filmatization of Repentance, and the splendid way in which the death of the man afflicted with heart failure is handled. He does not die in a few feet of film, as is so often the case with the people that the scenario writers wish to remove from the path of action, but he dies a long, lingering death that occupies the greater part of the second reel. In fact, some people who do not like these protracted death scenes, might object that there was not enough of material in Reel Two. Hand in hand, and before the death, is pictured the personification of Repentance. Not only the murderer himself, but all the other characters on the screen contribute their share toward the development of this particular characteristic.

The film opens with big possibilities, and proceeds to develop along rather unusual lines, replete with action until the end of Reel One. The second reel slows down, but ends in a manner satisfactory to all. It's moral is evidently that the sins of the father may not, in exceptional cases, be visited upon the son. In this case a clever friend saw to that. In the matter of presentation there is nothing amiss with the picture. It is well and clearly photographed from satisfactory angles. It is well, and, above all, conscientiously acted by the above cast, of whom we should select the father and the Kidlet as the most likable. In the matter of settings and other mechanical attributes the film is fully up to the average production in that respect.

Two partners differ in temperament, the one quiet and easily stirred, and the other rough and loud. The latter angers the former, so one day the former follows the latter home, and then hurries back to his office. When the police find the body of the murdered man in his hall, there is no one to whom to attach the blame. The years pass, and the daughter of the remaining partner grows up beautiful and admired by the son of the slain partner who happens to save her from an automobile death, and thereby wins her love. The father does not approve of the match, but finally gives his consent. At the engagement dinner as he is about to propose a toast to the health of the young couple he is stricken with heart failure. After a lingering illness he dies, confessing to the doctor his murder of years before. The doctor decides not to disrupt the happiness of the young couple who have meanwhile eloped, and keeps the knowledge of the crime to himself.

F.



"THE SERMON ON THE MOUNT."
In "Flying A" Two-Part Drama, "The Last Supper."

"THE NAVAJO BLANKET"

Two-Reel Feature Photoplay Produced by the Kalem Company. Released April 15.

Gontzo, native chief ..... Art Ortega
Mona, his squaw ..... Mona Darkfeather
White Cloud, Shoshone chief ..... Big Moon
Big Bear, Apache chief ..... Eagle Wing
Hoffman, trader ..... Jim Davis

Explained by means of blank verse, that enhances the atmosphere, this two-reel Indian drama stands out in the matter of similar releases, principally because there are no white men until the very end. From first to last it is a drama with a good deal of Indian custom to it. It may be that some of the war-dances are not exactly borne out by custom; but the sheep-raising scenes at the very beginning, and the industry of making and dyeing the blankets, is very well shown, and holds the gaze with the first picture on the screen. The offering is arranged in the form of a narrative, and, in the end, the white man, purchaser of the blanket, tells the story to his guests. Except for the industries mentioned, the picture is principally filled with fighting, and smoking of the pipe of peace, etc. In the matter of settings, the director has again gone to pains to get the proper and realistic background. As most of the principals and all of the extras are Indians, no comment is necessary as to whether the plot is properly interpreted. Perspectives over the hills, and many an unexpected ruse on the part of the redskins, enlivens the action as it proceeds to illustrate the blank verse in the sub-titles.

Mona is the Indian princess who weaves the blanket that, day by day, grows under her skillful fingers. Then she is married to the young chief, and the Indian ceremony of marriage takes place before the eye of the camera. Later, the chief and his followers leave for the hunting grounds, leaving the weak ones at home. The Apaches, a neighboring tribe, swoop down on the defenceless Navajos and take all prisoners except the Princess Mona, who escapes. She finds her way to where the Navajo braves are celebrating with the Shoshone braves, and leads the united tribes back to wreak vengeance on the Apaches.

F.

"A ? OF HATS AND GOWNS"

Two-Part Edison Company Photoplay Produced under the Direction of Walter Edwin, and Adapted by Him from "Town Pumps and Gold Leaf," by Ida M. Evans. For Release April 17.

The Teacher ..... Mrs. William Bechtel
Bob ..... Augustus Phillipps
Jennie ..... Miriam Nesbitt
Her Mother ..... Mrs. Wallace Erskine
Her Father ..... John Sturgeon
Proprietor ..... William Bechtel
Salesman ..... Edward Bolden

To make this two-reel, dramatic-pathetic subject, the novel by Ida M. Evans has been taken and pulled apart, and out of it stalks a screen drama which is essentially a one-character study. The rest of the play has been dwarfed. Of course, when that one character, that dominates the entire two reels, has been taken by Miriam Nesbitt, the general average of the interest, no matter what has happened to the original plot, will not fall. Miss Nesbitt is at all times quite capable of sustaining the part. She gives a complete character study of the chrysalis development of a woman, from the ugly caterpillar to the gaudy butterfly. In order to attract her man she learns to bedeck herself, and that makes the moral of the story a rather questionable one, but at the same time does not affect the action. This, at times, overflows with pathos, and at others is very laughable. The director has thrown himself into the spirit of the play, and the result is appropriate settings, good lighting, and a lot of contributary detail that always helps to make the offering, after the first few scenes, seem probable and at home on the screen. Among the cast to distinguish themselves are Augustus Philipps and William Bechtel.

Now, what would any girl do if she were ugly, or, rather, did not know how to dress, and saw the man you wanted always going with other girls? She would write to the editor of the heart-sore column, wouldn't she? That's what Jennie did. And the answer was to adorn herself. It all started years before at school, where the boy was the envy of the little bashful girl. Then at graduation, plainly dressed even to ugliness, the young man, now a young lawyer, would have nothing to do with her. It was then that she wrote to the editor. About this time she also opened a millinery shop in the very building where his office was. But he failed to observe her even then. Each season she went to the city to buy her millinery, and here she met a kindly hearted and stylishly dressed buyer, to whom she confided her troubles. Then the change began. In a few hours a stylish being evolved from the plain little figure of before. As such she goes back to the village and immediately captures the eye, and soon the heart, of the young lawyer she has wanted.

F.

"THE LIFE OF OUR SAVIOUR"

Seven-Part Feature Photoplay Released by Pathe Company for Special Booking.

St. Joseph ..... M. Moreau
The Virgin Mary ..... Madame Moreau
Christ ..... N. Normand
Judas Iscariot ..... M. Jacquinet

In seven parts, nine thousand feet of magnificently colored film depict the life of Christ. There is in the civilized world of to-day probably no better-known story than the birth, life, and death of the Saviour. It is preached weekly from millions of pulpits. Small wonder then that this story, no matter what the handling, should be of intense interest. Add to this the wonderful work of the Pathe Company and the result is apparent.

The picture was shown at the Manhattan Opera House, which was pleasantly filled. Among the audience an unusual number of the clergy were evident. There was a lecturer, but he could have been dispensed with, so clear were the pictures.

To stage the film, the company has taken the best actors in France to Palestine, where, with a tremendously large number of well-trained extras, the picture has been staged among the scenes where the life of the Saviour was spent. The result is peculiarly fortunate. Not only in the acting of the superbly well-fitted cast above, but in the advice of the clergy who co-operated in giving a true presentation of the story, the film excels any of its predecessors.

There is very little attempt at dramatic continuity; any anachronism would be universally commented upon. Instead, the directors have decided to present the more dramatic incidents in the life of Christ, and to form by means of the local settings and the color of the costumes a series of wonderful pictures, whenever possible, grouped to reproduce some famous painting on that subject. The apparitions are accomplished by means of double exposure, and are satisfactory, as a rule; but there were several instances, as with the Star of Bethlehem, and the glory of the Angel, where the glory, or the moving star, had better been left to the imagination.

F.

"THE GAME OF POLITICS"

Two-Reel Lubin Drama Produced under the Direction of Leon Kent. Released March 26.

Fred Stanford ..... Melvin Mayo
Dick Ryder ..... William Campbell
Dolly Stanford ..... Dolly Larkin
Homer Nichols ..... George Routh
Tim Landers ..... George Francis
Mrs. Ryder ..... Louise Dunlap

The irony in this film is pointed. While the mayoralty candidate on the Temperance ticket is extolling the virtues of prohibition, a youthful member of his campaign staff is drinking himself into the gutter in an effort to convince saloon loafers that the temperance candidate is a good fellow, after all. The chief trouble with the theme is that it may be called untrue. It may be urged that the temperance people do not play the game of politics that way, and that if they employ a "glad-hand artist" (quoting from a sub-title), he is not made to drink with rowdies. Some of the obvious irony might have been sacrificed by placing the candidate on another ticket, but the story would have gained in truth.

The situation in itself is interesting, and it has been reasonably well carried out to a tragic conclusion. Dick Ryder, whose sweetheart is the daughter of the mayoralty candidate, Fred Stanford, is employed to assist Homer Nichols, the campaign manager. Seemingly, his perpetual duty is to drink and pay for the drinks of others, and, by the time Stanford is installed in office, Dick is a drunkard, out of work and unable to support his widowed mother. Nichols proves to be a grafter, who plans to have the mayor "put out of the way" because he insists on a clean administration; and, of course, he has no further use for Dick. A series of melodramatic happenings prepares for the tense scene in which Dick is shot while trying to save the life of the mayor. He dies in the arms of the girl he was to have married.

As a story, apart from its relation to political methods, this film has elements of strength. The construction is logical, settings and photography are good, and it is acted with feeling. William Campbell offers a marked contrast in the character of Dick: first an ardent young idealist, then a hopeless victim of drink.

D.

REVIEWS OF FEATURE FILMS

"THE BILLIONAIRE"

Three-Reel Production Made by Klaw and Erlanger.

In preparing this film, the producers probably had in mind the patrons of burlesque and cheap vaudeville. If they wished to issue a picture that would top off 10-15-25 performers without spoiling the tone of the programme, they succeeded admirably. It is a good nightcap after an evening of slap-stick.

The Billionaire is glorified burlesque, for which originality may be claimed in that there has been nothing like it in three reels. Does it mark a new style of feature film made especially for an audience that has no use for a consecutive story? Does it mean that flashy burlesque, as nearly like that of the stage as camera and screen permit, will successfully rival productions of greater purpose and dignity? These questions remain to be answered, and meanwhile we have The Billionaire in a class by itself.

So far as the plot is concerned, the film might have been condensed to one reel or extended to six, for there is no pretense at building even a farcically logical story. As things happen on the burlesque stage, so they happen here, with a rush and a bang, and a complete disregard of what has gone before. The chief characters are, of course, kept in the foreground, and each scene, by reason of the excitement or spectacle offered, is expected to be sufficient unto itself. There is perpetual movement, some of the settings are elaborate, and the number of pretty girls introduced in the "high life" at Nice, and later in the chorus of a musical comedy, is ample.

John Doe is the billionaire who goes abroad to startle Europe by his extravagance. He takes a champagne bath every morning; and following him throughout the day and night is his valet, with a bag full of money. Peppercorn (presented in a burlesque make-up) is in Nice with his wife and daughters, and there John Doe meets them; also he meets Pansy Good, a cabaret singer, and Signor Baptiste and the wife of whom he is insanely jealous. Here is a sample of the loose structure in the film. John Doe settles the hotel account of Baptiste's wife, and receives from her a card on which is written something that he cannot read. The action for about a reel and a half depends upon his asking various people for an interpretation of the writing, and always they run away, or want to fight. Naturally, the audience wonders what was written on the card, yet the incident is dropped unexplained.

Finally, John Doe, Pansy Good, the Peppercorns, and all the other principals, sail for America. Doe sends a wireless to his architects to build a theater and have it ready by the time the steamer arrives. This feat is accomplished, and in some very good scenes of a crowded theater we see Pansy Good launched as a star. But the chorus strikes because somebody does not belong to the union, the audience walks out, and Doe gives his theater to a newsboy in return for an evening paper.

Among the best scenes are those showing a cabaret restaurant at the height of a midnight revelry, a prize fight between a Frenchman using his feet and an American using his fists, and the performance in the theater built for Pansy Good. Photography is of varying merit, and acting is of the caliber demanded by the nature of the story.

D.

"THREE SHADOWS"

Three-Reel Feature Photoplay Released by the Gaumont Company.

Helen Wilson ..... Rose Soria
La Ravelli ..... Mabel Ramey
Countess d'Ruza ..... Mrs. Kerbyreet
Mr. Wilson ..... Leon Dutertre
Mr. Lawrence ..... Horace Morat

What a beautifully set film may do to enhance its value when depicting an average scenario is ably shown in this three-reel photodrama released by a company known for its scenic achievements. And it is also proved conclusively in this play that an audience can completely forget the matter of unity and continued interest if the picture be mounted satisfactorily. So with this.

The script is of the average strength as to scenes of spirit, and in a number of instances lacks power to convince. The old man happens to meet a lovely woman at an art gallery in the environs of Paris, and is so captivated by her graces that he takes her home and introduces her to his daughter. The daughter is also captivated by the clever woman, and all three become friends. Then the woman leaves, and later sends the girl a letter to come to Paris, where she will procure her a position with the countess, and her ability to play the violin will become remunerative. Her father at the same time receives word that he has lost all his resources, so the girl is obliged to go and earn what money she can. It turns out that the woman is a schemer and art thief, and her object in introducing the girl into the house of the countess is to rob her. This she accomplishes by pouring some deadly incense into the fire, and the countess and her girl companion are overcome. Then the woman admits her two confederates and they steal the art treasures of the countess. The latter partly recovers from her stupor, and arises to see the shadows of the three thieves. The shock, at the sight, kills her, and she falls at the feet of the still unconscious girl. Then the latter gradually recovers, and, seeing the dead body of the countess at her feet, runs away from the house, and arrives in her own room just in time to intercept the thieves, who are trying to throw the blame on her. They advise her to flee, which she, in her fight, does. She goes to the city of Amsterdam; and, to show the care and expense with which this film has been presented, the city of Amsterdam, in several interposed scenes, is shown with all its aqueous right of ways. In Amsterdam she secures a position in an orchestra at a restaurant, and captivates all by her playing. The brother of the dead countess happens in one day, and the captivation is mutual, so that not much time is lost in showing the progress of the love match. Then the police officials arrive, having gotten on the trail of the girl, and each one finds out who the other is. Then the girl tells the officials the truth of the occurrence, and the thieves are arrested.

It is in the matter of scenic beauty and photographic art that the film triumphs. Who has not wondered at the sunset and cloud effects that this company has succeeded in showing upon the screen? The usual number of well and sumptuously set interiors, added to good judgment in the direction, make this at all times a good, satisfactory film. The third reel is almost entirely the Grecian ball at a fashionable home, and the costumes and background here, as in all other places in the play, atone for what lack of novel action there may be in the plot. In the acting, the cast surpasses itself in emotional and repressive force. So finely finished is the offering in all departments but that of the script, that to the majority the lack will never make itself noticeable.

F.

"LIKE FATHER LIKE SON"

Two-Reel Photodrama Produced by the American Film Manufacturing Company. Released April 6.

Longley, cashier ..... Edward Cosen
His Wife ..... Winifred Greenwood
His Son, aged five ..... Albert Cavens
His Son, aged twenty-five ..... George Field

This two-reel drama of inheritance might also be called the Perils of Poker. For it takes as its subject the destructive tendencies of card games and proceeds to show how the inherited trait will persevere in the next generation. There is a tremendous amount of material to the two reels which are so crowded with action that they require a close attention to the screen to keep up with the plot. Indeed, there is so much material here that some of the important scenes have had to be omitted. There is nothing at all amiss with the way the picture has been mounted. Photography, setting and all the rest of the mechanical details are of the highest order. There remains then only the matter of interpretation and in that also the film is blessed. Although given no exceptional opportunity for emotional or other striking kind of portrayal, in all the parts the above cast has contributed a strong and conscientious series of efforts. All in all, then, the film is above the average in every respect and should command the eager attention of its audiences.

A respected cashier in a bank and recently married, the young man nevertheless gambles, and by the way he is shown gambling with the men, while when his son gambles, years later, it is with some women in the party. Thus do the times change. To make good his losses at cards he steals from the safe, is caught, and sentenced to twenty years in the penitentiary. The years elapse and he goes back to his former residence to find no traces of his wife. He is one day run over by an automobile which contains his son, a finely grown young man who works as cashier in the same bank that his father worked in years before. He does not know of his father's existence, having been told that he is dead. The father is taken to the house, recognizes his wife, but keeps quiet for the good of the son. The latter secures him a position in the bank. Then the gambling fever seizes the son, and imagine the mind of the mother who has to go all through this strain again. The father detects his son in the act of rifling the safe to make good his losses, just as he himself did years before. The father arranges to take the blame on himself, thus giving the son time to recoup his losses, and then leaves the city forever.

F.

The Coming of the Real Prince (Reliance, March 21).—Annie gets very tired of washing dishes, waiting on the rich boarders, and never hearing a kind word from anybody, except the stupid grocer's boy. Through the greater part of this two-reel drama we are made to sympathize with the pathetic little drudge, who steals off to her bleak attic room and dreams of the Prince Charming, who some day will take her to a castle in the hills. And then, sure enough, he appears, a quite modern Prince Charming, with suave manners and a silk hat. But the castle turns out to be a room in a New York flat, and the Prince Charming says nothing about a marriage ceremony. Things look very black for Annie, until the uncouth grocer's boy comes to the rescue and shows that he is the real prince after all. There is some appeal in this film, partly due to careful staging and largely to the acting of Olga Treskoff in the part of Annie. Thomas R. Mills also suits the role of the false Prince Charming, whereas the grocer's boy is made a naturally awkward figure. Photography is generally good.

D.

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REVIEWS OF FEATURE FILMS

"LUCILLE LOVE"

First Two-Reel Drama in Series Being Produced by the Universal Company. Released April 14.

Lucille Love ..... Grace Cunard
Hugo Loubeque ..... Frances Ford
The Butler ..... Ernest Shields

Collaborating with a chain of newspapers more than fifty strong, in which the stories will be made vivid by adjectives, the Universal Company expects great things of this series of ultra-sensational melodramas relating the adventures of Lucille Love, the girl of mystery. Report says that the name of the author is a household word; but for the present he prefers to hide behind the modest appellation of "Master Pen." The films will be released at intervals of two weeks, and the same principal characters will be found in each. Grace Cunard, who fairly exhales an atmosphere of tense melodrama, is very much present in the title-role; and, judging from the first instalment, she is going to have the most nerve-racking time of her restless life.

All of the characters, in fact, promise well. There is Hugo Loubeque, a fearfully determined person, who is spending his life in efforts to ruin Lieutenant Gibson, Lucille's sweetheart; and lending valuable aid is his confederate, a professional cracksman, who can impersonate an obsequious butler to the life. Then we have the military figure of General Love, U. S. A.; and it is in his home in the Philippines, with the cracksman as his butler, that the story opens.

Briefly: The butler takes orders and papers from the general's safe, making it appear that Lieutenant Gibson is the offender. Crossed telephone wires allow Lucille to learn that the papers are in the possession of Hugo Loubeque, who is to sail immediately for Shanghai. A dash across country on horseback and she finds an aviator willing to follow the ship in his aeroplane. Off she goes into the skies to thwart the villain, who stands on the deck of the ship below. There we leave them for another fortnight.

The opening instalment is good melodrama, offering plenty of action and some ingenious situations. Moreover, it is well acted and photographed. Perhaps "Master Pen" will fulfill his announcement of "a soul-thrilling story of love, devotion, danger, and intrigue."

D.

"CAPTAIN JUNIOR"

Two-Reel Feature Offering, Produced for the Broncho Company by Jay Hunt from the Scenario by Everett T. Mitchell. Revision by Thomas H. Ince and Richard V. Spencer. Released April 15.

Captain Junior ..... Gertrude Short
Captain Allen ..... Harry G. Keenan
Sergeant Casey ..... S. J. Bingham
Alice ..... Margaret Thompson

There is that of action and excitement and love of adventure about the Western picture that will ever keep it before the public. So with this two-reel drama of the plains and soldiers, there is enough of excitement and fighting to make it satisfactory. There is a decided touch of novelty about this particular offering in the presence of the little boy called "Captain Junior." No one would for a minute suspect that the miniature soldier is a girl. "He" carries the principal part of the work on "his" youthful shoulders, and does it with a consummate skill that seems marvelous when one considers the age of the little child. Altogether, the little girl makes a manful sort of a little soldier in a role constructed to win the sympathy. The production has been so staged as to at all times come up to the requirements of good picturing in every detail.

Billy is a manful little son of the captain of the frontier post, who is acquainted by his father that a new "mother" is coming to take the place of the one who died. Billy resents the fact, but, nevertheless, hides in the stage coach so as to be present at the station when his new "mother" arrives. The captain receives orders to proceed to a neighboring village in order to quell an uprising of Indians. He proceeds, but finds the Indians departed. The coach in which the little boy, "mother," and escort have been sent to the fort has been attacked by the band of red marauders. All are slain but Captain Junior, who drags his new "mother" to a place of safety until the return of the captain and the troops.

F.

"THE SMUGGLERS OF SLIGO"

Two Reel Photoplay Produced by the Reliance Company Under the Direction of Christy Cabanne. Released March 28.

The Smuggler ..... Ralph Lewis
His Daughter ..... Miriam Cooper
The Mate ..... Robert Harron
The Revenue Officer ..... Owen Moore

Gaelic writing in the signs and a detail of Irish costume that is eminently commendable for its picturesqueness and also its trueness to the time are only two of the more evident features that distinguish this two-reel offering of the troubles between the Irish smugglers and the King's men in the days of the early nineteenth century. Insofar as it is a scenic play it is a decided feather in the director's cap. Depth of scenery and clear marine views along a section of the California coast which is supposed to be Irish, for the nonce, all blend well with the story, and moreover are taken with a sharp eye on the part of the camera. The exteriors, of which the film is largely composed, are sunny, bright, and full of local color as are all the scenes in the play. The atmosphere then, is at all times highly satisfactory. Also in the matter of interpretation, Mr. Cabanne has been aided by the clever work of the above actors, who in innumerable scenes have done physical as well as mental work in the proper delineation of their parts. Owen Moore is perhaps the most pleasing of the cast with his fine and strong interpretation of the Irish officer. In the matter of scenario the director has not been so fortunate. The plot follows in the simple steps of many forerunners and leaves no doubt in the mind of its audience as to the outcome, nor at any point does it shock with the unexpected. This seems a shame, for the company has gone to the unusual expense of having made a bark such as was used in those early days, and in the matter of costumes has taken great care to have them correct.

Con McDael is an Irish smuggler who prefers that his daughter shall marry the mate of a smuggling bark than the revenue officer with whom she is in love. However, the mate is finally discouraged by the coldness of the girl and does not call again. Later, considerably, the revenue officer is captured by the smugglers and thrown into the sea. The mate goes to his rescue and saves him from drowning. In the subsequent melee he is shot. The revenue officer is accused of the deed, but is later able to prove his innocence. Then he and the girl marry and her father, miraculously enough, promises to forego his occupation for something more honest.

F.



PATHE FIVE-REEL FEATURE, "A MILITANT SUFFRAGETTE."
She Deserts the Ranks of the Militant Suffragettes.

"THE THREE-SCRATCH CLUE"

Two-Reel Production by the Essanay Company. Released March 27.

Gentleman Crook ..... Bryant Washburn
Dr. Strong, book fancier ..... Thomas Commerford
His Secretary ..... Francis X. Bushman
His Daughter ..... Irene Warfield

We have here an incident *completely* pictured. Not only from every possible viewpoint, but with every conceivable strategic possibility of moving-picture entrance and exit. The result is that there is not much necessity of sub-titular explanation, but the result, also, that there is not much action in the first part of the story. Then when the action comes, it comes swiftly. The story has been set with a rich and pleasantly sufficient light and reproduced with all the art of the camera, aided by sumptuous settings. Of course, there is the point where the gentleman thief very luckily happens in with the collector of books; and the elementary way he does it is reminiscent of the early days of pictures, when the complete plots of to-day did not hold the place that they do. In the matter of acting, Francis X. Bushman is as good as ever. His is the most work; but the part of Bryant Washburn also commands praise. We have rarely seen him to better advantage. Irene Warfield is not given many opportunities. As the aged man, Thomas Commerford is entirely satisfactory.

The secretary of the aged fancier of rare books and collector of first editions is in love with the daughter of his employer, who is only half-minded about whether to marry him or not. In another part of the picture we see the gentleman crook return from one of his successful burglaries, and later he most auspiciously falls in with the aged book collector, who owns the first edition of a rare volume that the thief covets. So he is taken into the home, and becomes a confident of the old man and the good friend of the daughter. The secretary watches, distrustful, and one evening hears a noise in the library. From a hired room across the street the thief has watched the combination of the safe, and, having stolen the keys, has walked into the library unmolested. The secretary grapples with the intruder, but he escapes. Then the secretary rushes out of doors, and happens to see the man in the automobile in which he is trying to escape. In the subsequent tussle down the hill, the man is captured, and the girl learns to recognise the bravery of the man she has really been in love with all this time.

F.

"ABOVE THE LAW"

Two-Reel Feature Photoplay Made by the Lubin Company. Produced by Joseph Smiley from the Scenario by Shannon Fife. Released March 25.

John Rand ..... John Smiley
Meg ..... Justina Huff
Jim Dreer ..... Harry Leonas
Paul Hunt ..... Clarence Elmer
William Hunt ..... Joseph W. Smiley
Mrs. Hunt ..... Carol Halloway
Mrs. Denis ..... Mary Carr Kennedy

Indelibly and at the same time gracefully introduced, this two-reel drama of the Blue Ridge mountains, or, for that matter, any other mountainous country that contains the well-defined characters here introduced that we have come to associate with the drama of the crude mountain people, is presented with an irresistible amount of interest that enlarges as the play progresses. The locale is equaled by none. True in every detail of atmosphere, characterization, and minuteness of setting, this play at once stamps itself for the trueness of the scenes it sets out to interpret. In the matter of script, the play looms at the start with great possibilities that set the spectator, in the matter of scenario, agog with expectation. There are vague and unlimited possibilities in the way the story starts; and there is only praise for the fine way in which the plot has been carried out. One possible point of criticism is that the parents are not made up with enough care for their old age. It seems as though they were too young in appearance, and the addition of a few more lines would greatly enhance the realism of this part of the film.

The ne'er-do-well of the rich city people is tramping along in the woods when a falling tree crushes him. He is taken to the hut of the woodsman, and in the course of convalescence falls in love with his daughter. As she has a country beau, and since the latter is favored by the father, the young couple decide to elope to the city. This they do, and are seen married and living in a furnished flat. Then the young husband receives a letter from his former partners in crime, and goes to join them in new robberies. His wife learns of it and protests. The father of the girl comes to the city, and goes to the detective to ask him to come to the aid of his daughter and her thieving husband. In the meanwhile the husband starts on another piece of burglary, and is wounded. He arrives at home, where the father grapples with him and slays him. Then the detective arrives and discovers the slain man to be his own wayward son. Later, the girl is shown happily married to the country suitor.

F.

"THE MANSION OF SOBS"

Two-Reel Photoplay Production by the Lubin Company, under the Direction of John Ince, from the Scenario by Shannon Fife. Released April 2.

Andrew Gregg ..... Percy Winters
Rose Gregg ..... Mary Cecil
Ned Gregg ..... John Delson
John Hardin ..... John E. Ince
Isabel ..... Rosetta Brice

Starting with the caption, including the nature of the subject, its detailed handling and the introduction of apparitions down to the final scene, there is something at once weird, but at the same time highly unusual about this play. In barest skeleton, it is the old social triangle with new types, or, rather old types, at the pivotal positions. But the additional material added thereto is of such an unusual character that it keeps its audience guessing for most of the time; there is the unexpected at every turn. Mr. Fife has visualized the play and then eliminated some of the scenes so as to give it its air of mystery. It is not a finished production by any means. There are a number of scenes that might well have been eliminated and others that could have been more clearly reproduced. The interiors all reflect the atmosphere of the early nineteenth century, and the exteriors, what few there are, are carefully selected to substantiate the interiors in the Colonial portrayal. There are a number of unusual lighting effects, and otherwise the play is about the usual release of the feature type. It is rather gloomy from every standpoint, except for the happy ending, which might have well been eliminated when so much space was used to lead the spectator to believe just the opposite, and was therefore highly unbelievable. All the above cast have performed with credit in their various and highly contrasted parts. The grace and courtly ways of these early days is well reflected in their bearing and faithful costuming.

The old scientist has married a young wife and the play opens with the girl and her child neglected for the laboratory of the old man, who spends his days in experimenting on an elixir of youth and his nights expounding to old fogies like himself. For company the wife seeks out the lawyer next door and theirs is a platonic friendship when the scientist happens to notice the growing intimacy. He accuses the lawyer of things that might have occurred but for his unseemly haste, and in the ensuing struggle is shot and also slightly wounds his son. His wife he sends forth and she finds refuge at the inn of her uncle in a neighboring town. Years later the son is grown and is keeping company with the niece of the lawyer, the only man who knows where the wife has taken refuge. It happens that the son takes the girl to the inn for no good purpose, and is recognized by the former servant of the family. The latter tells the mother and she at once enters the room where her son is. The lawyer enters at the same time. Explanations are in order and the young man embraces his mother. He promises to marry the niece and the lawyer is satisfied. Then, at the end of the picture, the mother is seen going back to the house of the scientist, who has been longing for her all these years. A happy reunion takes place.

F.

In the Wolf's Fangs (Bison, March 21).—The elements of suspense and excitement, to be expected in pictures of Indian warfare, are amply supplied in this two-reel subject. Settings are true to the spirit and place of the story, photography is clear, and the director has made much of the scenes in which the Indians attack the fortifications of the settlers, set fire to the cabins, and create havoc generally, before being put to flight by other settlers summoned by Marie, the heroine of the tale. The first reel of the film might be stronger were the plot more direct in its developments. As it stands, there is danger of confusion in the relation of the characters to each other and the motives behind their actions. Close attention is demanded, and once the thread of the story is missed, it is gone permanently, for there are no repetitions to aid the inattentive spectator. Pierre, a French Canadian trapper and the sweetheart of Marie, incurs the hatred of Jean, a fellow trapper, and that of an Indian brave. Jean prepares a death trap for Pierre in the door of his cabin, but the trap (a loaded gun discharged by a cord when the door is opened) is sprung by an Indian girl who falls dead. Jean tells the Indians that Pierre killed the girl, and the incensed warriors descend on the settlers. The situation which gives the film its title comes late in the second reel. Marie escapes from the fortifications, and rides like all possessed to summon reinforcements. Jean follows, and, after a long chase, catches the girl, but just as he does so, one foot is held in a bear trap set by Pierre. The girl is free to call aid for the hard-pressed settlers, while Jean faces a pack of hungry wolves. A very gruesome picture shows the man's foot severed from the leg, and still wedged in the trap as he crawls off followed by the wolves. He meets death by drowning in a pond. The production shows some ingenuity, and evidently has been prepared at no small expenditure of time and pains.

D.

The Modern Dances by A. Baldwin Sloane and Grace Field. (A. H. Sawyer Film Features, Inc.) This is in reality an optical tango lesson, for the composer and his dancing partner, who have been appearing at a New York restaurant and in vaudeville for some time, are shown in the tango, maxixe and hesitation waltz. The film, too, carries its watcher through the "key steps," such as The Throw Away, The Hitch, El Cortez, The Scissors, The Combination, The Media Luna, The Seven Step, The Skate, The Long Reverse, and The Lame Duck. The film opens with intimate views of the dancers, after which they are shown gliding down a flight of steps in The Stairway Dip. The two then whirl into the various "key" evolutions. Close up views are given of the dancers' feet for each evolution, while the sub-titles, in a number of cases, carry instructions regarding the musical count for the step. The film, too, points out the proper way of holding the hands for the various dances. With the dancing craze just now at its height, the film, shown at the Colonial Theater in the middle of a long vaudeville bill, held the audience apparently keenly interested. The picture has the appearance of having been photographed on a restaurant dancing floor. However, the camera work is clear and every dancing movement can be closely followed. The instruction film has been carefully put together, for the choice of dancing movements, the number of different steps condensed into a single film and the well chosen explanatory sub-captions are commendable points to please the tango devotee.

S.

REVIEWS OF FEATURE FILMS

"THE WILES OF A SIREN"

Two-Reel Feature Produced by the Kalem Company. For Release April 13.

Hughson, cynic ..... Carlyle Blackwell
Cora Grayson, adventuress ..... Madeline Post
Rev. Parker ..... Henry Marriot
His Daughter ..... Neva Gerber
Richard Broughton ..... R. C. Hadley
Ross, his sister ..... Ollie Kirkby

Carlyle Blackwell is the producer of this picture, that is capital in every sense. Starting in our own continent, it jumps to the African desert, where a number of highly interesting and unusual scenes afford the director a chance to enliven the picture at the end. Of course, the company has not gone to Africa; but for the requirements of the screen he might as well have done so. Naked savages dance about in truly benighted style. Their darker bodies against the lighter sand make a good contrast in color values. In the very first part of the story there is developed a lot of atmosphere, principally through the addition of country scenes. Then the film jumps with action, and keeps it up for the rest of its length. In the last reel it is even more alive than in the first, and throughout its length holds the attention well in hand. The offering is well placed upon the screen in every sense of acting, setting, and direction. Needless to say, Mr. Blackwell has acted his part well, besides directing the performance, and dressing the part of the stylish young clubman, whom he graces with his easy demeanor.

The cynic goes to the country, where he meets a simple little girl, and marries her. He is prepared to live in the country with her, when he receives an imperative message from the city where some of his investments are in jeopardy. So he goes back to the city, where his wife interests herself in charitable work. She is the means of restoring, to a friend of her husband's, his long-lost sister. Her own husband misunderstands her associations with the man, and she leaves for her simple vine-covered cottage. Later, the friend comes to thank the wife, and the husband is told of her reason for being with the man and his sister. He hurries to her country home, but she has left as a missionary to serve in Africa. He follows, and is in time to rescue her from the onslaughts of a band of natives, and is soon clasped in her arms.

F.

"LOST IN MID-OCEAN"

Three-Reel Feature Produced by the Vitagraph Company and Released as a General Film Photoplay Masterpiece.

A great breadth of conception and a daring imagination in the matter of the adventures here included is the secret of the success of this three-part drama of the deep. A masterful and experienced mode of handling the greater scenes, and an artistic and foresighted eye for the desired effect, has given this special release the highly satisfactory and finished effect that is noted throughout the play, but especially in the big moments.

We have seen a lot of collisions that this company has produced lately. Some by railroad and some by water. This experience has stood them in good stead in the collision and shipwreck in the big scenes in this picture which the Western company has filmed on the Pacific ocean. One big ocean liner runs upon the rocks while running at full speed. There is, of course, no actual collision; but the way the company has handled it gives the same effect, and probably more telling scenes than if there actually had been filmed such an ocean disaster.

The wife of the ambassador is introduced to the Japanese attache, and the latter takes an immediate fancy to the girl, although his manners and race are extremely obnoxious to the girl; so that when he proposes to her, she has not the least qualm about refusing him. Then he leaves. Later her father is threatened with bankruptcy, and soon his firm falls. To finish it, he shoots himself, and his daughter is left destitute. The Japanese tries even then to induce her to marry him. She answers an advertisement to pose for an artist, and three months later finds her married happily to the artist. They start off for a Japanese honeymoon, the Jap following. Arrived in Japan, they visit a friend of the bridegroom's and start to leave. On the deck of the steamer about to sail, the wife is lured onto land and captured by the Japanese. He takes her to a hut, but she manages to convey a message to the friend of her husband, and he rescues her. Then she takes the vessel which sails the next day. On the ocean her vessel runs on the rocks, and the other vessel is called by wireless. It turns back to go to the rescue, and arrives in time to rescue all the passengers in the boats. His wife is not among them. The husband is frenzied with grief. His wife, meanwhile, is drifting upon a door on the wide ocean, when she is picked up by some Japanese fishermen and taken to Tokio, where she recovers in the hospital after a long illness. She immediately sails for home, sending her husband a wireless of her coming. He, meanwhile, brooding over her loss, has become a recluse and denies himself to all his friends. He will see no one but the landlady who brings his meals. The wife can find no trace of him, and gives him up for lost. Then one day, in an art shop, she happens upon a picture painted by her husband, and buys it. Later, her apartment catches fire, and she rushes through all the smoke and flames to rescue the picture. She accomplishes her task, but is taken to the hospital. The husband reads of the woman who dared her life for one of his paintings, and goes to call on her at the hospital. Of course, they are overwhelmed to see one another, and the film ends in the usual embrace.

There are a number of praiseworthy features to the film outside of those already enumerated. The scenes that are laid in Japan are done with a great deal of realism and color. They were, some of them, extremely hard to produce. The characters are a good many of them Japanese, and the extras, of course, have been chosen from among those people in California. But to the American actors who took the parts of the Japanese belongs a large amount of praise. Also to the other actors, who expressed a great deal of emotion, and to the husband and wife for the really fine piece of work in the last scene of reunion.

F.

"THE LITTLE MAIL CARRIER"

Two-Reel Production by the Victor Company under the Direction of Harry L. Solter from the Script by Donald I. Buchanan. Released April 10.

Donald ..... Matt Moore
The Girl ..... Florence Lawrence
Dave, trapper ..... J. Newton

Reverting back for the interest to the primary motive in all dramatic presentations, that of love, this two-reel offering proceeds to tell in simple and direct ways the little episode that caused the dawning of love in the hearts of the young couple. They must have had this scenario on tap, for, with the first fall of the furry flakes, the picture was taken, and as for the result they might have gone to Canada, so well has it been set. In every scene the atmosphere seems full of snow. Snowshoes are the means of locomotion, and in the interiors themselves marked attention has been paid to get the proper feel of the frozen air without. There is a touch of the melodramatic, and just one, where the man chokes his rival; but it tends only to give pleasing contrast to the other matter in the play. As the girl and as the man, Florence Lawrence and Matt Moore give a human touch to all the action. They act exactly as real human beings, under the circumstances, would probably act, with the addition of the human touch aforementioned. Nothing more can be said in their praise than that. Staged with a master touch by Harry L. Solter, this is a sterling example of what can be done by taking a simple love story—the one topic of which the world never tires—and presenting it in an artistic, comprehensible, and sympathetic way. Replete with heart interest, it fills a niche with the great films of its kind.

The little mail carrier leaves her father and trudges all day on snowshoes with the mail tied around her shoulders. It happens, though, that toward nightfall she stumbles, and is seen lying in a heap at the foot of the ravine. The clubman has come to his lodge in the hills for a little shooting, and happens upon the girl. He takes her to his lodge, and, on attempting to remove the disguising clothes, finds it is a girl. The next day he delivers her mail, and in a few days she is sufficiently recovered to leave. However, by this time they are both in love with each other. He goes back to the city, and finds that the girl to whom he is engaged has fallen in love with another, so that he is free to go back to the hills, and after squaring accounts with a trapper, his rival, he marries the girl.

F.

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Motion picture advertising—over 29,000 lines increase for the first three months of 1914.—There is no other paper in the dramatic field that can show such an increase—or anything like it.
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OFF FOR BERMUDA

Director George Lessey and a party of Edison players sailed on the *Arcadian*, last Saturday, for Bermuda. Several weeks are to be spent on the island making productions requiring the unusually beautiful scenery found in Bermuda.

Among those in the party are: Ben Wilson, May Abbey, Mr. and Mrs. Bechtel, and John Sturgeon. This is the third season that the Edison players have been sent to Bermuda, where they have made many notable productions, including The Relief of Lucknow, which is still being exhibited though nearly two years old.

WRITERS IN CONTEST

Many Prominent Photo-playwrights Said to Be After "Sun-Vitagraph" Prize

Scenarios are coming in with a rush at the New York *Evening Sun* offices for the contest which that paper is running in collaboration with the Vitagraph Company of America. It is said that many well-known photo-playwrights are among those entered in the contest, as the offer of a $1,000 prize has brought them all out of the woods. A second prize of $250 is offered, and a third of $100. The Vitagraph Company reserves the right to purchase any of the scenarios entered, provided the price offered is acceptable to the author.

For the benefit of possible contestants, the conditions of the contest are here reprinted: The photoplay must be original, capable of being made in America, and from one to six reels in length. Any number of photoplays may be submitted, but each manuscript must bear a fictitious name or cipher, with the author's real name in a sealed envelope, and only one prize will be given to any one person. Novelty, vitality, and acting value are the desirable points. The contest closes May 1, and awards are expected to be made by May 15.

"OPEN MARKET FILM CO."

New Organization Formed in Chicago to Handle Films in Middle West

CHICAGO (*Special*).—The Open Market Company is a new Chicago film arrival. The company was incorporated last week for $100,000, and it is said that all of the stock has been subscribed. The new firm has taken offices in the Brede Building, and during the coming week the president, Thomas Hyland, will be in New York for the purpose of purchasing several features, and will also make arrangements for the opening of a branch and buying office there.

The officers of the company follow: Thomas Hyland, president; J. H. Koppell, vice-president; M. L. Sparr, treasurer. Others in the company are J. K. Orvis and W. A. Barr.

AT WORK IN EDISON STUDIO

Pictures are already being produced in the Edison studio which suffered so disastrously by fire recently. Two of the smaller stages are in operation, while work on the reconstruction of the large center stages is being pushed rapidly.

As a result of the speed with which production was resumed after the fire, Director Charles Seay will not have to buy a straw hat for the Summer. When the first shock of the fire was over and discussion was rife as to how soon work could be started again, Director Walter Edwin remarked that it would be a week before pictures could be made on the studio floor. Seay took him up quickly, and said: "I'll bet you a fifteen-dollar straw hat—the kind that comes from India—that I'll make pictures of the motion kind on the studio floor in forty-eight hours." Edwin jumped at the proposition. Seay won; and Edwin was so tickled that he did, he is going to treat himself to one of the same kind of hats. The bet was made Sunday afternoon at three-twenty, and Seay made the first scene to be done after the fire, in the studio, Tuesday, 12.27, noon. Seay won by nearly three hours.

DISCONTINUE "KOMIC" BRAND

The Komic brand of Mutual Movies will be discontinued after the release of Wednesday, April 29, which will be Izzy and the Bandit. In place of this single-reel comedy subject, a one-reel Reliance drama will be released every Wednesday. This will give the Reliance brand three releases weekly on the Mutual programme: the Mutual Girl on Mondays, a one-reel drama on Wednesdays, and a two-part feature on Saturdays. Every fifth week there is an additional Reliance picture, a one-reel Friday drama. The Royal brand—comedies—will continue to release a reel every Saturday.

NOVEL TOPICAL FILM

The Abo Feature Film Company's unusual four-reel feature, A Modern Prison, is proving very successful. The film was taken with official sanction at the Illinois State Prison at Joliet, and gives a complete idea of modern prison conditions.

REAVES EASON, BENEDICT

Reaves Eason has taken a plunge into the sea of matrimony and is now sailing on the honeymoon liner. Following the honeymoon Eason takes up his duties as assistant to Sydney Ayres, now directing "Flying A" pictures.

JOHNSTON LEAVES ECLAIR

J. W. Johnston, who has been appearing in the leads with the Eclair Western Company at Tucson, Ariz., has left that organization, and is now on his way to Los Angeles, where, it is said, he contemplates joining one of the big organizations.

ANOTHER ECLECTIC OFFICE

The Eclectic Film Company has opened another branch exchange, located at 217 East Fifth Street, Cincinnati, O. This branch is under the management of S. P. Hetteyberg.

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REVIEWS OF FEATURE FILMS

"THE ROMANCE OF THE EVERGLADES"

Two-Reel Photoplay Feature Release by the Edison Company on April 3. Staged by Richard R. Ridgeley from the Script by Mark Swan.

Norah ..... Mabel Trunelle
Her Mother ..... Anne Leonard
The Fiance ..... Richard Tucker
The Engineer ..... Herbert Prior
"Crackers" ..... Elsie McLeod, Bigelow Cooper, Carlton King

Of course there is no such a thing as an entirely new plot. So with the skeleton of this. It is the simple and oft repeated one of the man who is engaged to one girl, falls in love with another, and the girl to whom he was engaged falls really and surely in love with a man who comes on the scene at this opportune moment. has all been fought out on the screen before. But never, we venture to say, with any prettier scenery, or with more unusual characters. So that the offering comes to us with all the interest of an entirely new plot, and holds the amazed and pleased attention from the very significant start clear through to where they fall in each other's arms, even though we all knew it was coming.

To those who are uninitiated, let it be said that "crackers" are the 'poor whites" of the South. Mr. Ridgeley, who staged the play, deserves the greatest of praise for the apt way in which he has caught the spirit of Florida. The play starts off at the fashionable swimming pool at St. Augustine. The atmosphere is undeniably "society." Then a boat ride with the engaged couple takes us to Palm Beach. In all these scenes as well as in the others that are used in connection with the plot, Mr. Ridgeley has very kindly given us glimpses of the beautiful shrubbery and the famous places of that Winter paradise, all known to the most of us by hearsay only. In every setting, and there are a large and variegated lot of them, he has caught the spirit of the Southland by the correct placing of the camera. By land and by stream he takes us through the wonderful country.

Then there is the acting. The actors also have caught the infection of the picture and take their parts with life-like and characteristic distinction. To those acquainted with this cast no word of commendation seems necessary. As we glance over their names, we fear to mention one as having excelled over the other.

The belle, Norah, is engaged to a certain society man, and like a good many of such matches, there did not seem to be any deep love in their companionship. He goes canoeing, and happens upon the daughter of a "cracker." The father tries to drive him away, but he comes back the next day and persuades her to accompany him on a canoe ride. The canoe upsets, and she swims to the opposite shore, while he is rescued by the father. The latter pursues him, believing the daughter drowned, and a mob join in the pursuit. The sheriff has a hard time in keeping the mob from the little shack where he is imprisoned. The girl Norah and her mother come, and force their way in. Then the shack burns and they are rescued with difficulty. The engineer, to whom Norah has taken a decided liking, despite her engagement to the other man, arrives in his canoe from an exploration trip and has picked up the "cracker" girl on his way down the lake. Her appearance settles the difficulty at the place where the sheriff is still trying to keep back the vicious throng, and the man then acknowledges his love for the poor girl. Later, the engineer and Norah acknowledge theirs. It is only after the film is through that one realises the amount of material in the story, and the complete absorption and realism that it has created in the attentive mind. F.

"THE FIGHTING BLOOD"

Two-Reel Lubin Drama, Written and Produced by Romaine Fielding. Released April 1.

Colonel Poynte ..... William Cheppen
His Adopted Son ..... William Holden
His Adopted Daughter ..... Grace Barton
Captain Little ..... Romaine Fielding

When a man writes, produces, and acts an important part in a photoplay—almost a habit of Romaine Fielding's—he must at the very least be given credit for a large amount of work. He need share with no one the praise for success; nor is it easy to shift the burden of defects. For better or for worse it is his production, stamped with his own individuality. As a director, there are parts of The Fighting Blood in which Mr. Fielding may take reasonable pride; as an actor he has no cause for regrets; but as an author he has less foundation for self-congratulation. This is not on a par with his best work.

The story seems loosely constructed; the love interest is so weak that it might as well have been omitted entirely, and the characters are too obviously made to fit into sensational situations. With the possible exception of the soldier who is court-martialed for drinking on duty, and seeks an opportunity to rehabilitate himself, the spectator is very little concerned about the fate of the people introduced. It is a film of numerous sensations, good in themselves, but not bound together in strong dramatic form.

It all happens at an army post, where the adopted son and daughter of Colonel Poynte have grown to maturity, one to be an enlisted man in the army, the other an attractive girl, who appears to have formed an attachment for Captain Little. Excitement begins with the introduction of smugglers, and continues throughout the greater part of the second reel, mainly composed of water scenes preparatory to the capture of the law-breakers. The disgraced soldier plays such an important part in apprehending the smugglers that he is forgiven his offense and promised a place in the revenue cutter service.

Several boats were used in the scenes showing the smugglers being rounded up by revenue officers and soldiers; and it was in these very well photographed pictures that Mr. Fielding exercised his directing skill. Nothing was overlooked in the effort to make the flight and capture realistic. Men jump overboard, swim for long distances, and even give a genuine illustration of a life-and-death struggle in the water. The cast is efficient with the exception of the two players in the roles of the principal smugglers, who neither look nor act the parts. These characters do not appear often, however. D.

"THE SALVATION OF NANCE O'SHAUGHNESSY"

Selig Melodrama in Two Reels. Written by Honore Willsie and Produced under the Direction of Colin Campbell. Released March 30.

Sandy McCarthy ..... Joe King
Pat McGuire ..... Wheeler Oakman
Ryan ..... Frank Clark
Dicky ..... Roy Clark
Nance O'Shaughnessy ..... Bessie Eyton
Gertie, her friend ..... Gertie Ryan
Mame Ryan ..... Eugenie Besserer

Spieling with the smooth Pat McGuire and drinking highballs during intermissions come to signify the acme of an enjoyable evening for Nance O'Shaughnessy. After working in the laundry all day, it is pleasant to taste of the free-and-easy life in McGuire's "dancing academy," where her friend Gertie, and Gertie's "steady," and Pat, always have a warm welcome for the innocent little girl in modest white. But it doesn't take long for a thin coating of innocence to be worn threadbare when a girl acquires the habit of "spieling" at McGuire's; and, if it hadn't been for the rough-and-ready and soundly honest Sandy McCarthy, we hate to picture the fate of Nance. Just in time, he appeals to the girl's slumbering spiritual nature in this fashion: "Forget the dance, Nance. Let's take a walk in the park and watch the twinkling stars." She has a little struggle all by herself before her liking for the twinkling stars conquers; and right there is marked a turning point in a threatened life.

It is good underworld melodrama, in which the sordidness of the lowest class of so-called "dancing academies" is pictured in very sombre colors indeed. And there is no glossing over of the habitues of McGuire's "joint," as unpleasant a set of turkey-trotters as one would be likely to encounter in a night's tour of the Bowery. In addition to Nance, her friend Gertie, Pat and Sandy, we are placed on rather intimate terms with the Ryan family, one of whom, Mame, is a post-graduate of McGuire's. Fighting with her beer-drinking husband and neglecting her half-starved little son, she dons her bedraggled finery each night and journeys to the hall to beg for drinks and a dance with Pat. But no one has any use for the besotted woman, who once was the belle of the avenue.

Events so shape themselves, in this quite effective melodramatic structure, that Nance and Sandy, taking a moonlight walk on the docks, prevent Mame from ending her life in the river, and lead her home to a reunion with husband and son that probably will last for a few hours. Of course, Nance and Sandy marry.

Eugenie Besserer, in the part of Mame, gives a remarkably vivid piece of character drawing. Her behavior and appearance never fail to denote the proper, or, rather, improper, degree of degradation. Bessie Eyton presents a winning picture of unsuspecting innocence, and other players are true to type. Realistic settings, clearly photographed, add much to the production. D.

Out of the Far East (Imp, April 6).—A ruby stolen from a temple in India is the innocent cause of all the misfortune in this two-reel melodrama, similar to many of its predecessors, but made interesting with Leah Baird and Frank H. Crane in the principal roles. The film opens with an impressive setting of an Oriental temple, and thereafter profits by correct staging combined with clear photography. Double exposure is frequently used to good purpose. John Ward becomes the possessor of the ruby, through no fault of his own, and Orientals follow him to America determined upon its recovery. The chief fault in the construction of the story is that quite obviously they could have regained the ruby without invoking the aid of their High Priest, or, for that matter, kidnapping Ward's sweetheart when she wears the jewel in a restaurant. However, there is a fair quantity of melodramatic incident that may suggest supernatural powers, and the plot is brought to a reasonable conclusion with the return of the ruby to the temple. The note of sincerity in Miss Baird's playing does much to make the situations appear real. D.

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A burlesque on the old-fashioned melodrama that will bring laugh after laugh.
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Scene from "THE NURSE AND THE COUNTERFEITER"

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A CELEBRATED CASE — In Four Parts

KALEM COMPANY
235-239 W. 23d Street
NEW YORK

LICENSED FILMS

The Silver Snuff Box (Vitagraph, March 30).—W. A. Tremayne, whose ideas for scenarios seem inexhaustible, has imported a little Russian material this time, and, of course, it is murderously harsh and unforgiving. It seems a bit rough, though, to drag in the Socialist Club, as a likely breeding place for crime, the headquarters of an exiled Nihilist and a haunt, which, according to a subtitle the police are privileged to raid. Why place a Socialist club in the light of an Anarchist club, when the two are so dissimilar? Ivan, an exiled Nihilist, and apparently an active member of the club in this picture, learns through a newspaper the whereabouts of Julian Strogoff, the man who brought about his downfall, and he plans a truly Russian revenge. He calls on Strogoff, and gives him poisoned snuff in a silver snuff box. Just at this time, the woman whom Strogoff deserted is dying in poverty, and his grand-daughter calls to beg assistance. This being refused she leaves in a properly indignant mood, and not long after is accused of killing her grandfather. But the detective has faith in the girl, and believes the Socialist Club to be under suspicion. He enters, disguised as a Japanese, and offers the contents of the silver snuff box to Ivan, who promptly shows the fear of a guilty man. With the murderer behind prison bars, the detective goes to break the good news to Amy, the grand-daughter, in whom he takes more than a passing interest. It is a story of some merit, settings and photography are good, and the acting, especially of Clara Kimball Young as Amy, is sincere. Charles Kent makes a quite aristocratic personage of Ivan, and Darwin Karr is satisfactory as the detective. D.

Pathe's Weekly (March 30).—Events of general interest, such as the launching of the battleship *Oklahoma* and an innovation in automobile racing in France, by which the contestants drive their cars backward over a part of the course, are clearly presented in this issue. There are interesting pictures of Nelson O'Shaughnessey and William R. Hearst, with their families. Those who have followed the fortunes of Mutt and Jeff on the screen will be surprised to find the drawings made in white lines against a black background, more serviceable than white when a print is to be run many times. D.

The Doctor's Trust (Biograph, March 30).—The development in this melodrama is calculated to keep the spectator in doubt about the outcome until very near the close of the film. It is evident that some one is going to steal the Babies' Fresh Air Fund, held by Dr. Martin, as treasurer; but just who the thief will be, remains an open question. First, we are inclined to look upon the doctor, himself, with suspicion. But when he leaves for the night and his extravagant son tells the butler that he, too, may take a night off, the only logical thief seems to be the son. Then a burglar is revealed skulking around the yard, and the son goes to a gambling house without taking the Fresh Air Fund. Now, it appears that the burglar is bound to appropriate the money, and suspicion will rest on the son. Not so. The burglar is careless enough to take some worthless papers and leave the bills behind. The son returns "broke," finds that the house has been ransacked, though the money remains, and sees the opportunity to secure the needed funds without incurring suspicion. Eventually he restores the $1,700 to his father, and the robbery, accounts of which had appeared in the newspapers, is passed off as "a misunderstanding." The story is rather cleverly handled, and there are the attractions of appropriate settings and clear photography. Acting is good, save at the important moment when father and son meet after the money has disappeared. Here, the son, who is depicted as a self-possessed and entirely sophisticated young man, immediately betrays himself by looking unmistakably guilty. It seems unnatural. D.

The Bottoms of the Sea (Lubin, March 28).—These amusing trick drawings, on the reel with Detective Short, are presented by white lines on a dark background, which will stand the wear and tear of constant exhibition better than the customary white background for black lines. Whether the pictures are as effective in this form is another question. Many strange things happen at the bottom of this particular sea, explored by a submarine. Swordfish, divers, and an ordinary pair of humans tipped out of their rowboat, become badly entangled. It is the kind of a novelty that an audience enjoys. D.

Detective Short (Lubin, March 28).—A midget, who loves a girl of normal proportions, and is anxious to prove himself a man in her eyes, is the central comedy figure in this split-reel film. His rival is a detective, so he must be a detective, too. In a short time he proves, even to his own satisfaction, that he is quite worthless in that capacity. It is a passable subject on the reel with The Bottom of the Sea. D.

Hearst-Selig News Pictorial (March 28).—Among the most interesting scenes in this news film are those taken on the Mexican border, showing Governor Colquitt and the Texas Rangers. Submarine target practise off San Diego is clearly photographed, and the space devoted to the Ulster crisis in England is very well utilized. Fashions and sport are included in the Pictorial. D.

The Story of Diana (Selig, April 2).—This is the next in the series of mythological subjects on a one-reel film, that does not seem quite comprehensible. The offering tries to interpret the action for humans of to-day by showing them as the embodiment of the traits that the mythological gods were supposed to possess. Much double exposure to make this clear to the audience is one of the unusual features. It seems, however, that the producers have not judged this output with a seeing eye for theatrical value. While the play is brightly staged, and a good many characters, including some wild animals, occupy the screen at various times, it hardly can be called a dramatically sufficient plot to place it before the public. Diana is the woman who wants to marry Orion, but Apollo comes along and tries to break up the match. The latter puts several difficulties in the path of his rival, which the rival overcomes and wins the girl. There is a good deal more than this which is the outline of the bare plot. F.

The Burglar's Sacrifice (Biograph, April 2).—There is something very unusual at almost every turn of this one-reel drama. Add to this that it has heart interest most of the way, is well acted, most ably presented, and O. K. as to detail, and the film will be seen equal to any one-reel drama of recent date. The story is one to appeal to the finer sensibilities, being, in certain of the scenes, what is commonly called a "sob story." The burglar enters the house of the childless couple, but is caught and handed over to the police. Thus, in a few quick, forceful scenes the play opens. He eludes his two captors, and hides in a basement, where he happens upon a young baby that has just been deserted by its starving mother. Touched by the child, the burglar takes it to the police station, and delivers it to the matron. Then the two policemen enter, and he is placed behind the bars. The couple then adopt the child, and decide to withdraw the charge against the burglar. He is later shown as the butler in their home and the companion of the little baby grown up. F.

The Rival Collectors (Melies-General, April 2).—This concerns the rivalry of two stamp collectors, whose only son and daughter are engaged. The acquisition by the one of a valuable stamp leads to the quarreling of the fathers, until the son obtains for the other the duplicate of the stamp. Then there is peace and embracing. It is a complete plot in the space of five hundred feet, smartly staged and underlaid by an undeniable undercurrent of humor. On a length with Batty Bill's Love Affair. F.

Dan Cupid, Assayer (Essanay, April 2).—Dave Kirkland, Carl Stockdale, Reina Valdes, and Victor Potel are the principals in this cast, filling the one-reel drama with their conscientious efforts. The scenario, however, is not adequate in any sense of the word. The story could have been told, if it were impossible to get a more satisfactory one in five hundred feet. It is at times most indistinctly lit, and the most recommendable feature about it is the fact that the atmosphere of the frontier is at all times correct. The rickety stage coach is the mode of entrance of the miner and his daughter. The former proceeds at once to buy a claim from two rogues. The assayer falls in love with his daughter, so that he gives him false reports concerning the property, wanting to keep the father in the neighborhood. He finally tells him the truth, and says, subtitular fashion: "Let me be her gold mine." F.

Batty Bill's Love Affair (Melies-General, April 2).—An acrobatic kind of a comedy, with a solid laugh or two and lots of slapstick humor and rough and tumble chase as the wooer and his sweetheart are chased through the streets and get into trouble through her borrowing the new clothes of her mistress. The clothes are ruined, after a most exciting time. On a length with The Rival Collectors. F.

Tommy's Tramp (Vitagraph, April 2).—While there is nothing amiss about this one-reel story, with the principal part taken by the child, Buddy Harris, at the same time the scenario has not exerted itself enough to make the offering more than an uneventful episode in the life of a little boy. M. Piggott is the author, and Robert Thornby the director. Frederick Montague takes the part of the tramp, Harris Haskin is the father, and Bertie Fitzsirn the mother. The little boy does not like to be washed, and so when he meets a tramp he decides to go off and be a tramp himself. Wrapping up a doll into the form of a bundle, that being his idea of what tramps carry in bundles, he leaves, and when weary falls to sleep in an empty house. The house catches fire, and the tramp rescues the child. How the tramp knew the child was in the house, or why a crowd did not collect where the home burned, are two details which the director does not bring out. The little boy is taken home, put through a washing process again, while the tramp prefers to continue on his philosophic way. F.

The Puritan (Lubin, March 27).—If the name "Puritan" be taken to mean the character attribute of a young girl of well-meaning propensities, then it will apply to the present offering. And if you can imagine, in this one-reel drama, a young girl preferring to wade through the mud of the suburbs in her search for a Sunday place of worship, rather than go a nearby street, and thereby meeting her affinity, you will have the crux of the piece well in mind. She comes of a poor and honest family, and is ashamed to tell her new-found friend of her poverty. At last, maddened by the gossip of the neighbors, he goes to ask her to marry him. He finds her after much search married to her employer, a restaurant proprietor, whom she has accepted in order to get the money to send her mother down South. Mother is consumptive, and dies before the end of the film, and thus her cup of misery is complete, for she has only married the restaurateur out of sore desperation, and at that only a day before. The suburbanite creeps dejectedly out of the scene. John Ince is the producer of the scenario by Emmett Campbell Hall. Rosetta Brice takes the lead, with Marie W. Sterling, Gleneadora Walker, William Bauscher, John B. Ince, and Percy Winters in the cast. F.

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MARGARET MEETS BRUCE McRAE

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NEW YORK

REVIEWS OF FEATURE FILMS

"NEVER AGAIN"

Two-Reel Vitagraph Comedy, Written by Anthony E. Wills and Directed by Sidney Drew. Released March 28.

Rufus Fletcher	Sidney Drew
Mrs. Fletcher	Jane Fearnley
Julian	S. Rankin Drew
Ruth Fletcher	Lillian Burns
Marion Fletcher	Mildred Jackson
Howard Hunt	Merton Haley
Oliver Pendel	Arthur Cosins
Dora	Ethel Lloyd
Otto	Courtland Van Dusen
Marie	Jane Morrow

Not one in fifty who see Never Again on the screen will recall the old-time farce on which it is based; but whether they do or not makes no difference. It has situations galore, just like a true farce should; and most of them are good for laughs. Considering the number of people concerned in the mix-up and the extent of the story to be told in two reels, there is a surprising clearness, which speaks well for the scenario and the direction of Mr. Drew. Compared to the weak-kneed structures that so frequently are considered good enough to support a farce, because they are too feeble to be termed comedy, this old play, revamped, looks very strong indeed.

The story of the respectable, side-whiskered husband and father, who steals away for one glorious evening of wine, women, and song, is almost as old as the marriage institution. And sooner or later, one way or another, he must be caught. The difference between a good farce and a poor farce is found in the manner of the erring one's undoing. The undoing of Rufus Fletcher, for example, by a protracted chain of unlucky circumstances, partially governed by every one with whom he comes in contact, is highly diverting. As Mrs. Fletcher, the Fletcher daughters, their lovers and two housemaids and their lovers, draw the net around the philandering Rufus, the audience is brought into the spirit of the game. It is always entertaining to watch the downfall of hypocritical righteousness.

Besides directing the production, Mr. Drew strikes a true farcical note in his playing of Rufus. He is particularly fetching in the costume of a ballet dancer about to attend a mask ball. S. Rankin Drew does very well as Julian, Jane Morrow makes an attractive Marie, and others in the large cast act with spirit. A present-day touch is given to the excellent settings by the introduction of the Jardin de Tango, at which Rufus comes to grief. Photography is sharp and steady. D.

"CAPTURED BY MEXICANS"

Two-Reel Feature Photoplay Produced by the Kalem Company. Released April 8.

The Transcontinental Travelers	Cleo Ridgeley Don Ridgeley
Pete, Mexican	Paul C. Hurst
Federal General	William H. West
Ford, American Consul	T. G. Lingham
Ridd, prospector	Larry Peyton

Of course, this two-reel picture of extraordinary interest never happened, but it is easy to imagine how it originated. If it did happen, while the two Ridgeleys were riding across the continent, it would have gotten into print. But it seems quite probable that as they were jogging across the desert sands of the American waste that this scenario was devised to help wile away the time, and the result has been an unusual success. The Ridgeleys take the lead, and, being through with their adventure, they proceed upon their journey. It all seems very realistic, and the final departure for San Francisco gives it the little added touch of reality that counts.

The film gets away to the interesting beginning where the two transcontinental travelers are crossing the desert, and happen upon a Mexican who is suffering from want of water. Out of gratitude he tries to steal their liquor and also insult the girl. He is driven out of camp, but later in the night comes back and steals the two canteens and one of the horses and a rifle. With this he shoots his benefactor and rides away. Then the girl goes for water on the other horse, and in the meantime the Mexican, arrived in a camp of the insurrectos, leads them back to the camp he just left, and they take the man prisoner, but cannot find the girl. When the girl returns the man is gone, and she wanders over the desert in search of him. She happens upon some American prospectors, who take her to the city, where she wants to appeal to the consul. The man is meanwhile conveyed to the camp of the insurrectos, but the latter are routed by a force of Federals, and Pete, the Mexican, when captured, points the man out as the leader of the insurrectos. Both are taken to the city and condemned to die. He is taken out to be shot, when the girl gets the pardon just in time and saves his life. Then, after justice has been meted out to the Mexican, and we have rarely seen a villain we hated more and were more pleased to see "get his," the two travelers proceed on their journey.

The villain tinges the whole film with his deceptions. He is the personification of ingratitude, and from the very scene where he appears he awakens the partisanship of the spectator for the travelers. Needless to say, there is a lot of action, and it takes place in a setting of limitless depth, and on the white desert sand that makes a striking contrast to the figures. The heart beats with anxiety and suspense in numerous places in the film, and especially on the ending where the court-martial is about to take place does the anxiety well worked up by clever handling of the film, keep the audience on the tip-toe of nervousness. F.

"WASTED YEARS"

Two-Reel Pathe Drama. Released March 19.

Reginald Marshall	M. O. Penn
Jack Marshall	Francis Carlyle
Henry Marshall	Jack Standing
Alice Marshall	Pearl Sindelar
The Butler	Morris McGee

Some of the Pathe company's most capable actors—M. O. Penn, Francis Carlyle, Jack Standing and Pearl Sindelar—appear in this two-reel melodrama of dishonesty, sudden death and belated recompense. As it is frankly melodrama its success may be reckoned by the quantity of excitement per foot, rather than by more exacting standards. And by the chosen mode of reckoning, Wasted Years passes with a high percentage, for which the actors named deserve a goodly proportion of the credit. They play with uniform sincerity and miss none of the melodramatic points marked in the scenario—a good one of its kind and appropriately staged.

The action hinges on the will and sudden death of Reginald Marshall. Shortly before shooting himself accidentally, under circumstances that cast suspicion on his adopted son, Henry, Marshall senior has added a clause to his will disinheriting his son Jack for disgracing the family. With the connivance of the butler, Jack destroys the postscript to the will, naming Henry as the heir, and succeeds in having his foster brother sent to jail on the charge of murder.

All this is told in the first reel by means of well devised scenes arranged in a consistent sequence. An effective and unusual means was used to dispose of the father and at the same time fasten suspicion on Henry. The two are in earnest conversation when for the sake of emphasis, Marshall pounds his fist on a pile of papers on the library table. Concealed under the papers is a revolver which is discharged. Marshall falls dead and when members of the household enter the room, Henry is bending over the lifeless body. It is here that Jack and the butler display their perfidy.

During the second reel, Jack, now married, dissipates his fortune, also that of his wife and the couple move to a farm in the country to start life anew. Meanwhile the butler is being paid for his silence. But on his deathbed the butler confesses, as butlers will, and eventually Henry goes to find the man who has defrauded him. The two fight it out on the precipitous side of a mountain and Jack falls to his death.

Whatever this film may lack, it has plenty of action and ample plot complications. Photography is always clear. D.

"THE RUBY CIRCLE"

Two-Reel Feature Produced Under the Direction of Robert Leonard and Released by the Rex Company on April 9.

Robert Carlton	Robert Leonard
His Friend	Allen Forest
The Girl	Hazel Buckham
The Conspirator	Harry Carter
Ivan, accomplice	Bruce Mitchell

Now, supposing that there were a reason for there to be a Nihilist society in America, and, of all places, on the Pacific Coast, and supposing that this Nihilist society met for sinister purposes, and put to death quickly and surely anyone who penetrated their mystic circle; why, if all these premises were true, then this two-reel melodramatic offering, with its air of mysticism and its added touch of the love story, which pleases, anyway, would seem more realistic than it is. It takes a long time in establishing its identity. There are times at first when the audience is thrilled with the wonder as to what it is all about. Then in the last reel, when it comes out in the open, it makes its presence known in a very decided manner, and thereafter we sit back in pleased anticipation for the villain to "get his," while the hero clasps the unharmed girl in his arms. Only this time it is the hero who escapes unscathed.

He happens to flirt with the pretty girl on the Strand, and also to notice that she wears a peculiar ring made of rubies in the form of a circle. Later he meets her at a ball and the friendship ripens, which is only proper for friendships to do. Then, by a peculiar circumstance, a foreign-looking gentleman is robbed of his possessions, which include a ring of the above description; and this ring, by a still stranger twist of fate, falls into the hands of our hero. He happens into a popular restaurant, and the owner of a similar ring, who is waiting for somebody with just such a ring, mistakes him for that somebody, and bids him follow. Our hero follows, and is taken through the secret door into the den of the Nihilists. Here he fails to give the proper watchword, and is immediately seized as a spy and thrown into a dungeon, while a bomb with about five feet of fuse is placed, burning, at his feet. Now, the girl is also a Nihilist, although seemingly an otherwise perfectly good American; and, when she sees him imprisoned, she rushes for help by a secret passage that exits through the shop of a blacksmith. She gets the police on the double-quick, and rushes through the closely guarded door before the doorkeeper, who is there for that very purpose, can do a thing to stop them. Needless to say, the girl rescues the hero with several inches of fuse to spare; and the last scene, after an exciting pistol duel on the stairs between the police and the Nihilists, is the young couple doing what all leads in all melodramas usually do.

There is plenty of suspense to the last reel, and the whole has been produced with a fair degree of artistic settings and photography that is at all times above reproach. In the matter of acting, the cast did well motionally rather than emotionally, due to the hurried action of the play. F.

Trapped in the Great Metropolis (Roland Film Company).—Released by the Roland Feature Film Company for state's rights this five-reel feature of life in the underworld of New York, frankly and unblushingly shown, comes as an addendum to the other films of similar subjects that have already been placed upon the market. It takes the white slave traffic as an acknowledged fact, and a systemised industry and with that setting draws up a story in which girls are saved, and the white slavers are worsted at every turn by the police. The girl reporter is assigned by her chief to track the white slavers, who are securing ten girls for a rush order shipment to New Orleans. She succeeds in stopping the girls as they are going aboard the liner for Louisiana. But the men escape, and especially the "man higher up," who is wanted. So the reporter co-operates with the detective, her steady, and the little newsboy, and the stool pigeon (a spy for the police), and they gradually acquire evidence against the gang. Then she poses as a buyer, simply declaring that she is from South America, and thus wins her way into the confidence of the gang. She is unmasked, but the detective and the police break in and arrest all concerned. The two chief villains die, the chief one of heart disease, just before capture, and the other of a bullet wound. Then the lovers embrace. F.

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The Spellbound Multitude

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No. 9
"The Spellbound Multitude"

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The Thanhouser Three-a-Week

Tuesday, April 7—A Debut in the Secret Service (2 reels). Remarkably enacted by a superior cast, headed by Flo La Badie and James Cruze.

Friday, April 10—No release because of extra reel subject of preceding release day.

Sunday, April 12—An Hour of Youth, featuring William Noel.

REVIEWS OF FEATURE FILMS

The Town of Nazareth (American, March 30).—That good may come out of even Nazareth, Vt., is the argument of this two-reel drama, which departs from the beaten path in story, characters, and settings. In many respects it is an extremely pleasing picture, offering an unusual number of charming settings that do much to suggest the atmosphere of a small Vermont town and its mountainous environs. The theme is a good one, and, in the main, it is persuasively brought out through the life history of a worker in the Nazareth Dye Works, his wife and son. The fourth character of importance is also a product of Nazareth, who after a time finds recognition as a poet and philosopher in a broader field. It is really the success of his friend that causes the humble worker to become dissatisfied with the limitations of Nazareth. He foolishly invests a small sum saved for his son's education; then leaves home and goes to the dogs generally. In the second reel we watch the struggle of the one to "make good" in a large city, and eventually his return to the dye works at Nazareth, where he discovers a new dye worth a fortune. The love interest running through the story is kept secondary to the central theme. Acting is always acceptable and clear photography does justice to the beautiful bits of country selected for the out-of-door scenes. D.

The Squire's Son (Kay-Bee, April 3).—They love hard and they fight hard in the old Ireland of this two-reel drama. Kathleen is a good girl, and she loves Barney Dale, but her father tells her to marry Michael, because he is a rich gentleman, whereas Barney is only a brawny son of the people. Kathleen consents to do her father's bidding, but she must say good-by to Barney before he sails away on the *Wooden Lee*. The leave-taking is staged on a pretty stretch of beach, where the rolling surf almost touches the feet of the lovers. Michael appears, and there is a fight—a terrible fight in which the folk from the country roundabout soon take part. All this makes first-class photoplay entertainment, and prepares for an unexpected dramatic situation in the second reel. Michael gets the worst of the encounter, and lays for Barney on a deserted road. He kills the priest's brother by mistake, and, still unaware of his error, goes to the priest for protection. The scene in which the priest is about to kill the murderer when a cross of fire flashes on the wall, restrains him, is good in itself and better because of strong acting. Settings and photography are excellent throughout, and the story has moments of real strength. D.

Wolves of the Underworld (Broncho, April 11).—The wolves of the underworld, of course, are gamesters, who prey on defenceless citizens and are perpetual thorns in the side of the honest police. The authors of this two-reel drama, Thomas H. Ince and William H. Clifford, have presented these wolves in lurid colors that their ultimate discomfiture may be the more impressive and welcome. It is a strong and generally well-presented story, in which the chief figures are Dan Kelly, the leader of a gang, and Patrolman Maloney, who secures Kelly's sentence to ten years in prison, after he has robbed a poor Hebrew peddler. Having served his sentence, Kelly becomes a political power, and plans the undoing of Maloney, now a sergeant, by a "frame-up." The police are notified of a gambling house; it is raided, and the proprietor objects on the ground that he has paid Maloney for protecting. At this point the authors have ignored ordinary police procedure by causing the sergeant to be discharged on the uncorroborated word of a gambler and without a trial. The former peddler, now a wealthy real estate owner, repays Maloney's kindness by securing proof of his innocence and his reinstatement. The film has many admirable features, in regard to the story, with the exception noted, and in matters of production. Settings, acting, and photography are good. D.

The Surgeon's Experiment (Majestic, March 29).—Science, popularized and reduced to terms of drama, as it is in this two-reel film, has a reasonably certain appeal. Adopting a frequently advanced belief of the day, a young doctor claims that criminals will be criminals no longer if properly operated on to remove the cause of moral irregularities. During the opening scenes we have sufficiently graphic pictures of a gang of thieves in operation, and among them a particularly hardened denizen of the underworld. This is the man the doctor wants for his surgical experiment, and fortune favors him, for the burglar breaks into the doctor's house, and is overcome by drugged wine. Some weeks after the operation, the ex-burglar is employed by a skeptical friend of the doctor. Everybody, the audience included, is interested in learning the outcome of the experiment. The bookkeeper, for that is what the former burglar becomes, is robbed of a package of negotiable securities and naturally he is suspected of blackmailing before he proves his innocence. It is a carefully produced crook melodrama, to which a pseudo-scientific interest has been added. There are a number of exciting moments to enliven a reasonably developed plot, and the acting especially of Paul Scardon in the role of the burglar, is satisfactory. D.

The Trap (Kay-Bee, March 20).—A superior two-reel frontier war picture, prepared by Thomas H. Ince and Robert V. Spencer. There is a consistent plot in addition to a fine spectacle, clearly photographed and extremely well managed. Without any padding, the story is big enough to fill two exciting reels, replete with all the sensational attributes of Indian photoplay warfare. In commending the plot we had in mind the dramatic preparation which gives plausible cause for the battle scenes and the predicament faced by the occupants of the fort. Sergeant Perry, reduced to a private because of drunkenness, plots with a treacherous Indian scout in the employ of the Government to divide the force occupying the fort that the Indians may overwhelm a depleted garrison. To this end, a small band of Indians attacks a colony of settlers, and a call for help is sent to the fort. No sooner has the larger part of the garrison gone to the assistance of the settlers than the Indians in force, swoop down on the unsuspecting guard left at the fort. Out of this situation, with two battles progressing simultaneously and the traitor Perry setting a fuse to the powder magazine, the authors have developed first-class complications. The garrison is saved because the wounded Indian scout confesses his part in the plot to the commander of the regiment in time for the soldiers to return. Then there is the customary love story to lend a touch of romance to a picture of exceptional merit. D.

A Modern Free-Lance (American, March 16).—The atmosphere of the all-night lunchroom of the bustling newspaper office and of the hall bedroom tenanted by a down-at-the-heels, but indefatigable playwriting genius, is skillfully caught in this two-reel drama. Furnishings are quite what they should be in each instance, and the characters, all save the head of a theatrical producing company, look their parts. The hero is a reporter when the film opens, soon he is a reporter out of a job, and a few weeks later he is the author of the greatest play of the century, or perhaps. It was merely the generation. The heroine starts as a lunchroom waitress, after a time she is a waitress out of a job, because she won't kiss the customers, and a few weeks later she is the fiancee of the author of the greatest play. Now, all these changes are brought about naturally up to a certain point. It is easy to sympathize with the misunderstood reporter when he sees the girl he thought he loved go to sleep while he is reading his play aloud. What more natural than his turning from such lack of appreciation to find comfort in the attentions of the pretty waitress, who gives him food, free of charge, when he is hungry and penniless. After that there is only one girl in the world for him. The point for argument comes later on, when the ex-reporter leaves his play with a producer to be read, but does not leave any address at which he may be reached and does not call to learn the fate of his manuscript. Instead, he wanders about the streets, half-starved, and ends up in a hospital as a reward for saving the waitress from a too affectionate customer. As practically all of the second reel hinges on the author's ignorance concerning the production of his play this point is important. He is first informed of his phenomenal success through the pages of a newspaper four weeks after the opening. Setting aside this tax on one's credulity, it is a very creditable production, bright, interesting, and well staged. D.

Kathleen, the Irish Rose (Thanhouser, March 10).—Maude Fealy is the Kathleen in this two-reel Irish romance, and a very charming Kathleen, too. If it were necessary to designate the strongest element of the picture, we would point to Miss Fealy, because of her personal charm and her ability to act. But the merits of the production are by no means confined to one player. It has an acceptable story, staged with a praiseworthy, if not always successful effort to reproduce the atmosphere of romantic Ireland. Many of the sets, such as those of gardens in bloom, are extremely pretty, though at times artificial. Costumes are in keeping with the period of the story and photography is clear. Kathleen is content in the love of her rustic sweetheart, Terence, until a wealthy squire puts notions of being a great lady into her pretty head. Thereupon Kathleen has a prolonged dream, in which the squire plans to trick her into a mock marriage, but is prevented by a priest, who learns his game, and performs the ceremony in earnest. The evil squire then wants to get rid of his bride, and hires a band of thugs to kidnap her, but Terence comes to the rescue, and lays low the entire company of hirelings. He is about to be hung for murder when Kathleen wakes up, and is relieved to find the unharmed Terence waiting to fold her in his arms. Altogether, a pleasantly diverting story in subject matter and treatment. The squire and Terence are played according to the conventions of romantic acting. D.

The Stirrup Brother (Eclair, April 15).—This is a two-reel feature, an adaptation of the story by O. Henry. The story is interesting, and holds the attention of the spectator. The photography, mostly interiors, was of sterling merit that deserves especial mention. The even spacing of the events was good. Some double photography and several interesting narratives interrupt the continuity of the play, but lend it added interest. A lot of humor relieves the otherwise sombre atmosphere. The son-of-rest is dislodged from the rods of a freight car. Hence his inclinations lead him to the nearest saloon. Thence to others, at all of which he manages to pick up a morsel of free lunch, or a mouthful of red liquor. When the ranch man arrives at home he finds this inanimate bundle sleeping off its free debauch under a load of hay in the wagon. Subsequent treatment by the unsympathetic cowboys tends to make a man out of him. Presently they accept him as a "stirrup brother," and that is the sign that he is to their satisfaction. The son of the ranch owner is in love with the daughter of the man with whose family his own has had a lifelong feud. His father persuades him to break the engagement. While anguishing over the fact of his abnegation he happens upon a note, hidden a long time, by which he establishes the fact that he is not the rightful son of the house. He obtains the supplementary details from an old family servant. From the description of a birthmark he is able to establish the identity of the "stirrup brother" as the rightful son, while he is free to marry the girl of his choice. P.

Won in the Clouds (Universal Special Feature).—Here we have once more a tale of adventure with the villain foiled (but he has his innings), and love triumphant at the end, although the quest of the diamonds fairly obscured the tender passion in this particular instance. Otis Turner is the director of this three-reel melodrama. Featured in the dirigible balloon scenes is Roy Knabenshue, the well-known aviator and balloonist. It may as well be said right here, that the tale is highly improbable as a whole, or in any of its separate parts. The director has handled a large cast of negroes very poorly. But for variety of action, for escapes, for the jungle "feel," and for a series of interesting pictures, the film is a huge and interesting success. It is fine for the tale adventurous. There is too much cutback, and the presence of another couple in the film is not very vital to the main plot. The photographic effects from the balloon are highly entertaining and novel. The hunter and his daughter are led by a native to the fabulously rich and abandoned diamond mine, and, after culling a few of these gems from the earth, they begin to wend their way back. Lions and elephants enliven this part of the reel. They happen upon an African village, and are detained while the half-breed Portuguese attempts love to the daughter. They escape, get home, and hire the aeronaut to take them back to where they had to leave the diamonds. This he does, and all the dirigible scenes are of interest. They get back to the village, where the Hottentots are once more about to detain them when up from the neighboring valley flies the dirigible. Of course, the natives kneel reverently while the Caucasians fly away to safety. P.

CURRENT PRODUCTIONS BY EDISON DIRECTORS

C. JAY WILLIAMS
The Sultan and the Roller Skates
The Vision in the Window
Clarence and Percy's Sailing Party
NOW MAKING PICTURES IN FLORIDA
NEXT—Lo, the Poor Indian—April 15

WALTER EDWIN
Comedy and Tragedy
An Affair of Dress
Putting One Over
NEXT—The Chinese Fan—April 11th

GEORGE A. LESSEY
With the Eyes of Love
The Brass Bowl—2 parts
The Mystery of the Laughing Death
NEXT—The Mystery of the Silver Snare—April 28

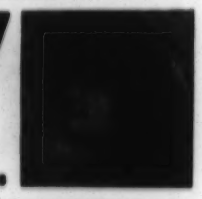


ROSETTA BRICE
LEADS | LUBIN PHOTOPLAYS
Current Releases { The Mansion of Sobs—2 Parts | Officer Jim—3 Parts
Will Blood Tell? | In the Northland—2 Parts }

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A FACE AS WELL-KNOWN AS THAT OF
THE MAN IN THE MOON
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WEBSTER CULLISON
AMERICAN-ECLAIR DIRECTOR
Release—CABALERROS WAY
Coming—STIRRUP BROTHER
LUCIE K. VILLA, LEADS
MANAGING DIRECTOR, WESTERN BRANCH
TUCSON, ARIZONA

ROSEMARY THEBY
LEADS
DIRECTION OF HARRY C. MYERS, LUBIN FILMS
Current Releases—His Wife—2 parts; The Price of a Ruby—2 Parts



J. SEARLE DAWLEY
Director—Famous Players Film Co.
Current Releases: { THE PRIDE OF JENNICO—Feb. 20th



Jem Burrus in Chas. Klein's "The Daughters of Men"—5 Parts
James Durwin in Chas. Klein's "The Gamblers"—5 Part"
EARL METCALFE
LUBIN
DIRECTION OF GEO. W. TERWILLIGER
Southern Studio—St. Augustine, Fla.

FRANK POWELL
PRODUCER OF FEATURE PRODUCTIONS
Pathe Frérès
Next Release—"The Ghost"—3 parts—April 18

DIRECTOR AND LEADING MAN
JOHN E. INCE
Address all communications care Lubin Studio, Phila., Pa.
Current Releases—THE MANSION OF SOBS—Two Parts. THE PURITAN. OFFICER JIM—Three Parts. BLOOD WILL TELL.

ROLAND OSBORNE
CHARACTER LEADS
Second Year with Helen Gardner Picture Players. For current releases see back page

LICENSED FILMS

Millions for Defense (Vitagraph, March 27).—While the character of the heroine in this one-reel comedy may not be very admirable, still the elements of mirth are, at all times, present in this original little play, that besides its possibilities of script, is plainly staged and most commendably acted. The cast is composed of Myrtle Gonsales, William D. Taylor, Alfred Vosburgh, Charles Bennett, and Minnie Humphrey. It is a drama with several good laughs to it and a number of good theatrical situations. The girl, a born flirt, wagers that she can make the millionaire propose to her. She pesters the man until he hires detectives by the dozen to keep the girl from him. In spite of that she manages to elude them and gain his presence. At last she forces him into a compromising position, and he proposes. In their scheming the two have fallen seriously in love. Marc E. Jones is the author, and Ulysses Davis the director. F.

The Story of Cupid (Selig, March 27).—A queer melange of the mythological and the modern in one reel, presented as a drama. It is marvelously clear as concerns the photography, and the characters of the ancient gods and goddesses are all clearly and artistically reproduced, but as mentioned the plot is somewhat clouded. Gilson Willets is the author, and N. MacGregor the producer. Frank Newburg, Adele Lane, Harry Lonsdale, and Lyllian Leighton are among the principals. The modern girl, not wanted by the parents of the rich young man, is set three seemingly impossible tasks by the parents. They are the shearing of a flock of sheep, the husking of many ears of corn, and the acquisition of the greatest aid to sleep. All these she must accomplish in a very limited time. She does so by modern means, and wins her husband. There is much more which seems irrevelant to the plot. F.

A Knave of Clubs (Lubin, March 31).—A suggestion to policemen: Have the inside of the club hollowed out, and fit therein a flask, to contain whatever it is you ask the bartender to put there. This is the gist of the scenario by Epes Winthrop Sargent, who makes the patrolman, Raymond McKee, sacrifice his drink in favor of the captain, Billy Bowers, until a practical joker puts some sort of medicine in the flask. Then the captain is peeved. This sort of slapstick humor is kept up for half a reel. A. Hotaling is the producer. On a length with In the Soup. F.

In the Soup (Lubin, March 31).—A short burly burly of rough and tumble humor with much of acrobatic acting to amuse the easily laughing. It is brightly pictured, and holds the smile upon the face. E. W. Sargent is the author, and A. Hotaling the producer. Billy Bowers, Mae Hotely, Jerold Hevener, and Mattie Edwards are the principals. The latter is the colored cook, who does not like being discharged, and the subsequent trouble that she raises for her former boss enable the daughter of the boss and her young man to be married against the father's will. On a length with A Knave of Clubs. F.

The Midnight Call (Selig, March 31).—James Oliver Curwood has written this scenario and gone back to an elementary plot for his subject. But just as the simpler things often appeal after the turmoil of the more complex, so this little drama of excitement and mystery, having as its foundation the rescue of an imprisoned woman, holds the pleased imagination of the spectator. The doctor receives a mysterious call over the telephone, and brings the police to a place where the girl says she is imprisoned. They can find nothing. After the others have left the doctor and the detective spy on the house, and finally discover the hiding place of the girl, where she is imprisoned in the cellar. After a fight the girl is released. Later, after the doctor has recovered, they marry. To this simple little plot no explanation is given as to why the girl is there, or who the people are who are imprisoning her. The facts are taken as such, and all the suspense and mystery possible is gotten out of the premises. It is at all times well acted, nicely staged, and understandable. On the same length with Fancy Skating. F.

Tivoli and Its Cascades (Pathe, March 31).—Combining natural beauty as faithfully reproduced by the eye of the camera with the chromatic enhancement of the finely-colored pictures, this short scenic offering depicting the various scenes in and about the environs of Rome, some of them with that ancient city in the perspective, cannot help but interest during its too short a length. The scenes are all in Italy, and are wonderfully chosen for their full appreciation by means of the camera. On a length with A Visit to the Volcano of Kilauea. F.

A Visit to the Volcano of Kilauea (Pathe, March 31).—These scenes taken in Hawaii form an unusual scenic contrast with the more quiet beauty of those in Tivoli and Its Cascades with which it is split. A daring photographer has taken views at the very mouth of the boiling volcano, and for those in search of the adventuresome in the way of photographic pictures they are sure to recommend themselves. F.

Canning Industry in California (Essanay, March 31).—One would hardly imagine that a whole reel of this sort of industrial film would prove interesting, but so absorbing were the processes shown that the critic who sat next to me said, when the reel was finished (and he should be a judge of length): "Is that all?" For so very interesting are the scenes of the different ways of vegetable preservation, that the film unrests before its audience has had a chance to become fatigued. Not only that, but it is a film that every native son will feel a tremendous pride in. First, the pea industry, from the harvesting, through the shelling and canning process until the final labelling process; then the asparagus industry, from the picking, the trimming, paring, sorting and finally canning and soldering, with its greater proportion of hand labor than with the more inexpensive pea. In both cases the industry is treated in consecutive order, not haphazard, so as to be thoroughly intelligible to all concerned. F.

Fancy Skating (Selig, March 31).—A short scenic offering showing the fanciful maneuvers of two expert skaters. On a length with The Midnight Call. F.

A Queer Quarantine (Essanay, April 1).—The extravagant exaggerations in this farce are its principal bid for favor. As a story, it amounts to little. For some reason, not made very clear, the fortune of John Hastins, who deals on the Produce Exchange, is threatened by the arrival of Don Cæsar, a merchant from Bolivia. With the aid of a character called Mrs. Potter, played by Wallace Berry, dressed in woman's clothes, Hastins captures Don Cæsar and keeps him prisoner during the hours of business on the Produce Exchange. The old trick of marking the captive's face to indicate yellow fever is resorted to, and much of the entertainment depends upon the strong arm tactics of Mr. Berry when he impersonates a nurse. Photography is generally clear, and the settings suffice. D.

Whiffles Picks a Partner (Pathe, April 1).—This time the ever-humorous Whiffles seeks a wife because an unreasonable uncle declares he must marry, or lose the fortune that should be his eventually. Whiffles looks to a marriage agency to supply the needed bride, and there meets Martha Richman. In time he wins her, and the consent of her father. Most of the fun in the farce is found in Whiffles's depiction of a bashful lover and in the assortment of types, male and female, at the marriage agency. The production shows the care always evident in the output of Pathe's French studio. D.

Stage Struck (Vitagraph, April 1).—The laughs in this farce come during the scene between Ada Gifford, as a stage-struck wife, who is old enough to know better, and Hughie Mack, as Wiley Willy, a book agent, impersonating a theatrical agent. Mrs. Blair had gone to the office for a tryout, and, finding Wiley Willy seated in the swivel chair, supposed him to be Max Cohen, the theatrical magnate. When her husband arrives she is acting all over the office for the benefit of the astonished Willy. Presently she steps into an adjoining room to don a Spanish dancer's costume, and Mr. Blair, who has been concealed behind a door, approaches Willy with the request that he pretend to go crazy, just to scare the nonsense out of the woman's head. Mr. Mack gets the full comedy value from the ensuing scene, and Miss Gifford plays with spirit and to good purpose. It is an acceptable farce, well staged, and photographed. D.

When Thieves Fall Out (Selig, April 1).—An ordinary melodrama of underworld life that becomes too palpably artificial to create a strong impression. Jimmy, a gentleman burglar, is detailed by his gang to rob the home of a wealthy family. When he is looking the ground over, the daughter of the house is injured while alighting from an automobile, and Jimmy carries her indoors, thus starting a friendship that soon becomes sentimental. Sis, a girl of the underworld, who is in love with Jimmy, and wants him to reform, soon is engaged as ladies' maid by the gentleman burglar's aristocratic sweetheart. The maid's jealousy brings about a fight between the thieves and Jimmy, along with the rest of the gang, is arrested. The film is intelligently acted, and there is no fault to find with settings or photography. D.

Andy and the Hypnotist (Edison, April 8).—The fifth of the series written by Mark Swan, this one-reel comedy depicting the further troubles of little Andrew J. Clark falls to come up to the others in the series in the point of sustained humor. There are a number of places that are satisfactorily funny; but, on the other hand, at a number of points the offering drags. Ample Jessie Stevens, Little Janet Dawley, Edward Bolder, impressive Charles Ogle, and Harry Eytinge are the cast. Andy happens to become one of the subjects of the hypnotist. He is mesmerized, and then the professor is arrested before he can "undo" Andy. So Andy goes around imagining he is an Indian chief, until the professor is brought back and undoes the damage he has created. F.

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General Film Company

PHOTOPLAY AUTHORS, REAL AND NEAR

(*Continued from page 34*)

"higher and finer method of making the action swift and direct," but to the editorial mind, the vision in a script is most frequently considered as a subterfuge, a poor contrivance by the writer, who cannot get the story over correctly and clearly without "visioning back" to bring out something he should have incorporated otherwise. It is best to leave "visions" and "dreams" alone and tell your story clearly and concisely from beginning to end. This method, to our mind, is much the highest and finest.

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LICENSED FILMS

Mrs. Romano's Scenario (Edison, April 1).—This is a rapid fire kind of a sketch from the scenario by Edward J. Montague. The preliminary part of the offering is acceptable as an instigator of mirth, but there are no further developments at the end, and the climax sags rather badly. However, the director has introduced some clever expedients, and taken in all, the little comedy may win some laughs from the not overcaptious. On a length with The Missing Twenty-five Dollars. F.

The Chinese Fan (Edison, April 11).—This is the 87th of the Dolly of the Dailies series written by Acton Davies, and by all odds the best of the series and the most exciting. The young woman reporter, Mary Fuller, gets an exciting scoop. By the way, Miss Fuller, going into the part she plays with her usual thoroughness, has substantiated her spiritual make-up by what will possibly prove a fad among the more mannish women. She has acquired a skirt with pockets in it; only it does not hang straight when anything is in the pocket. Well, to get back to the play itself, Walter Edwin staged it, and some of his scenes are taken in Chinatown, Bowery, New York city, and has the characteristic of having real Chinamen in the scenes, which is something unusual for the Celestials who object to having their features photographed. Besides Miss Fuller, Bessie Learn, Harry Linson, Cora Williams, Robert Harvey, Yale Boss, and Richard Neill are in the cast. The play is well presented, has clear and strong lighting throughout, and is acceptable from every angle. The scenario is the best of the series. The girl-reporter is assigned to the Chinese theater. A Chinese fan that she wears, a tong emblem, starts a row, and, in trying to escape, she is caught and confined in an opium room; also is the room is the kidnapped heiress. She sets the room on fire, and they are rescued by the firemen. Then she takes the girl to the office, and her paper gets an exclusive feature the next morning. F.

Quarantined (Edison, April 13).—Charles M. Seay has tapped a new vein in moving picture possibilities. While the use of children, in this one-reel comedy burlesque, is not new, the use to which they have been put in this one-reel comedy-drama is not only new and original in the play that Mr. Seay has written as well as produced, but the moment it flashes on the screen it strikes you with its novelty. It seems to say: Behold, here is something new again! The play is a drama of the doings of a grown-up set of people, but acted by children solely, who are made up as grown folks. To those who are pleased at the appearance of a single child upon the screen it will not require much inducement when they can behold a round dozen. The children take off every conceivable character from judge to street cleaners. The best known and also the most capable in this case were Andrew J. Clark and Edna Hamel. They usually appear in the juvenile parts. But this time the management evidently told them to bring along their younger sister and all their friends. And they did. Now, if Charles Seay were only a kid himself, so that we could boast that the kids had done it all; but, at any rate, they did well enough with the parts that they had. The faher and bookkeeper leaves for his daily duties at the office. Several friends call on his wife at home and then it develops that the children (dolls) have developed sawdustitus. My, what a bow-de-you-do. Nothing but licorice will save them. But the house is quarantined, so that none may leave it, with a policeman at the front door. The faithful dog carries the message. The husband secures a sleigh, and arrives home with the licorice after being arrested for speeding, and in a sleigh at that. The children recover with the first application of licorice. The play is carried out with a charming spirit, and will prove a delightful treat. The grown-up—Mr. Seay—has handled all the producing parts with his usual mature ability. F.

Lo, the Poor Indian (Edison, April 15).—Carlton King wrote the scenario, which is a bright comedy, and as he has taken the part of the Indian himself, the hardest part in the play, and carried it off with distinction, there does not seem any reason for anything but congratulations. C. Jay Williams is the director, and his cast includes William Wadsworth, Alice Washburn, and Elsie McLeod. The professor persuades the Indian to come home with him. At the home everything is a marvel to the Indian. The food, the water spigot, the daughter of the professor, all are an amazement and a wonder to the untutored mind. Then the professor gets up a private lecture for his friends with the Indian as subject and example. No doubt it is to be a very erudite lecture at that. The Indian, meanwhile, discovers new wonders in the storeroom, and among these are a jar of preserves and a bottle of fire-water. Drinkum Heap Much. Just as the professor is looking around for the example, Lo, the Poor Indian emerges and promptly goes on the war-path. It is all very amusing, and there are a couple of scenes of extra worth as laugh makers. F.

FEATURES ON THE MARKET

General Film Company

The Gamblers (Lubin). Five reels, May 4.
A Militant Suffragette (Pathe). Five parts, April 27.
Harding's Heritage (Pathe). Three reels, April 9.
The Ghost (Pathe). Three reels, April 18.
Officer Jim (Lubin). Three reels, April 30.
The Daughters of Men (Lubin). Five reels, April 13.
A Million Bid (Vitagraph). Five reels.
Goodness Gracious (Vitagraph). Three reels.
The Boer War (Kalem). Five reels.
Wolfe; or, the Conquest of Quebec (Kalem). Five reels.
The Death Sign at High Noon (Kalem). Three reels.
Francis Marion (Kalem). Three reels.
The Other Half of the Note (Kalem). Three reels.
A Celebrated Case (Kalem). Four reels.
The Fulfillment (Essanay). Three reels.
The Night Riders of Petersham (Vitagraph). Three reels.
Judith of Bethulia (Biograph). Four reels.
Lost in Mid-Ocean (Vitagraph). Three reels.
Germinal (Pathe). Five reels.
Through Fire to Fortune (Lubin). Five reels.
The Lion and the Mouse (Lubin). Six reels.
The Battle of Shiloh (Lubin). Four reels.
The Third Degree (Lubin). Four reels.
Thor, Lord of the Jungles (Selig). Three reels.

Mutual Film Company

Imar the Servitor (New Majestic). Four reels.
Cardinal Richelieu's Ward (Thanhouser). Four reels.
The Battle of the Sexes (R. & M.). Four reels.
Mexican War Pictures.
Seeing South America with Roosevelt.
The Gangsters of New York (R. & M.). Four reels.
Joseph in the Land of Egypt (Thanhouser). Four reels.
The Great Leap (R. & M.). Four reels.
Ruy Blas (New Majestic). Three reels.
Frou-Frou (Thanhouser). Four reels.

Universal Film Company

Samson. Six reels.
The Spy. Four reels.
Washington at Valley Forge. Four reels.
Won in the Clouds. Three reels.
Merchant of Venice. Four reels.
Absinthe. Four reels.

Eclectic

Jealousy. Four reels, April 20.
Loyalty. Five reels, April 10.
Perils of Pauline. Three reels.
Napoleon. Five reels.
The Reckoning. Four reels.
Esther. Three reels.

Gaumont

At the Hour of Dawn. Three reels.
The Three Shadows. Three reels.
Fantasmas.
The Better Man. Three reels.
The Judgment of the Jungle. Three reels.

Famous Players Film Company

The Redemption of David Corson. Four reels, April 16.
Tess of the Storm Country. Five reels.
Clothes. Four reels.
A Good Little Devil. Five reels.
The Pride of Jennico. Four reels.
Hearts Adrift. Four reels.

Marion Leonard Features

The Awakening of Donna Isolia. Three reels.
The Rose of Yesteryear. Three reels.

All Star Company

In Missouri. Five reels.
Paid in Full.
Checkers.
Soldiers of Fortune.
Arizona.

Jesse L. Lasky Feature Co.

Brewster's Millions. Five reels, April 15.
The Squaw Man.

Life Photo Film Corporation

The Banker's Daughter.

LICENSED FILM RELEASES

Monday, April 13.

(Bio.) The Bondage of Fear. Dr.
(Edison) Quarantined. Com.
(Kalem) The Wiles of a Siren. Two parts. Dr.
(Melies) The Three Geese. Com.
(Pathe) Pathe's Weekly, No. 30, 1914.
(Selig) The Cherry Pickers. Two parts. Dr.
(Vita.) The Battle of the Weir. Dr.

Tuesday, April 14.

(Cines) The Secret Vault. Two parts. Dr.
(Edison) The Resurrection of Caleb Worth. Dr.
(Ess.) Pierre of the North. Dr.
(Lubin) Business and Love. Com.
(Lubin) The Peacemaker's Pay. Com.
(Pathe) The Ruins of Angkor, India. Sc.
(Pathe) The Picturesque Coast of Catalonia. Sc.
(Selig) A Romance of the Forest Reserve. Dr.
(Vita.) He Never Knew. Two parts. Dr.

Wednesday, April 15.

(Edison) Lo! the Poor Indian. Com.
(Ess.) And He Came Back. Com.
(Kalem) The Navajo Blanket. Two parts. Dr.
(Pathe) Willie's Affinity. Com.
(Pathe) Flowers That Bloom in Spring.
(Selig) A Page from Yesterday. Dr.
(Vita.) The Chicken Inspector. Com.

Thursday, April 16.

(Bio.) Melody and Art. Dr.
(Ess.) High Life Hits Slipper Slim. Com.
(Lubin) Strength of the Family Ties. Two parts. Dr.
(Melies) A Quack and the Would-Be Suicide. Com.
(Melies) Batty Bill's Pertinacity. Com.
(Pathe) Pathe's Weekly, No. 31, 1914.
(Pathe) A Mad Love. Two parts. Dr.
(Selig) A Flirt's Repentance. Dr.
(Vita.) The Kiss. Dr.

Friday, April 17.

(Edison) A Question of Hats and Gowns. Two parts. Dr.
(Ess.) The Winner. Two parts. Dr.
(Kalem) A Race with the Limited. Dr.
(Lubin) A Chance in Life. Dr.
(Selig) Red Head and Ma's Suitors. Com.
(Selig) Doc Yak, Over the Fence and Out.
(Vita.) Innocent, but Awkward. Com.

Saturday, April 18.

(Bio.) Mixed Mails. Com.
(Bio.) Ambitious Pa. Com.
(Edison) A Princess of the Desert. Dr.
(Ess.) Broncho Billy and the Rattler. Dr.
(Kalem) The Fight on Deadwood Trail. Dr.
(Lubin) Guaranteed Rain-Proof. Com.
(Lubin) A Strenuous Ride. Com.
(Pathe) The Ghost. Three parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 18.
(Vita.) The Vanity Case. Two parts. Dr.

MUTUAL FILM RELEASES

Sunday, April 12.

(Apollo) Some Bull's Daughter. Com.
(Maj.) The Hunchback. Two parts. Dr.
(Than.) An Hour of Youth. Dr.

Monday, April 13.

(Amer.) The Last Supper. Two parts. Dr.
(Keystone) Not announced.
(Bell.) Not announced.

Tuesday, April 14.

(Beauty) Mlle. La Mode. Com.
(Maj.) His Punishment. Dr.
(Than.) The Musician's Daughter. Two parts. Dr.

Wednesday, April 15.

(Amer.) The Independence of Susan. Dr.
(Broncho) Captain Junior. Two parts. Dr.
(Komic) Not announced.

Thursday, April 16.

(Domino) Not announced.
(Kay-Bee) Not announced.
(Mutual) Mutual Weekly, No. 67.

Friday, April 17.

(Amer.) No release this date.
(Kay-Bee) Not announced.
(Princess) Not announced.

Saturday, April 18.

(Keystone) Not announced.
(Bell.) Not announced.
(Royal) Not announced.

UNIVERSAL FILM RELEASES

Sunday, April 12.

(Crystal) Lost, Strayed, or Stolen. Com.
(Eclair) Grandfather's Romance. Com.-Dr.
(Rex) The End of the Feud. Dr.

Monday, April 13.

(Victor) The Bolted Door. Three parts. Dr.
(Imp) Notoriety. Dr.
(Powers) Lured from Squash Center. Com.

Tuesday, April 14.

(Gold Seal) Lucille Love—The Girl of Mystery. Two parts. Dr.
(Crystal) An Up-to-Date Cook. Com.
(Crystal) Three Men and a Girl. Com.
(Univ. Ike) Universal Ike Makes a Monkey of Himself. Com.

Wednesday, April 15.

(Nestor) The Test. Dr.
(Joker) The Sharps Want a Flat. Com.
(Eclair) The Heart's Highway. Two parts. Dr.
(Univ.) Animated Weekly, No. 110.

Thursday, April 16.

(Imp) The Sea Coast of Bohemia. Two parts. Dr.
(Rex) The Boob Incognito. Com.
(Frontier) That Cuckooville Horse Race. Com.

Friday, April 17.

(Nestor) When the Girls Joined the Force. Two parts. Com.
(Powers) Pitfalls. Dr.
(Victor) U. S. Government Inspection of Beef.

Saturday, April 18.

(Joker) Not Decided. Com.
(Frontier) Man's Best Friend. Dr.
(101 Bison) Dolores d'Arada. Two parts. Dr.

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LICENSED FILMS

The Adventure of a Stolen Slipper (Edison, April 20).—Fourth in the series of Octavius, the Amateur Detective, this one-reel comedy-detective offering by Frederic Arnold Kummer, is not as good as the others in the series, but yet holds the attention fairly well. Its implausibility is the chief fault to be found. However, it is well acted by a cast that includes Barry O'Moore, Julian Reed, May Abbey, Dick Neill, and H. S. Black, not to forget Denis Ward as the police captain. Charles Seay is the producer. Octavius watches beside the elevated road that the villain shall snatch the shoe from a woman's foot, as he has read a certain villain has been wont to do. Sure enough the man comes along, and snatches the slipper from the foot of a woman, and Octavius give chase and recovers the slipper, but not the man who stole it. His attempt to return the slipper is met coldly by the woman, who turns out to be a thief. Later, through finding a note in the heel, he is able to capture the man who is wanted for many crimes, and receives a reward. F.

The Hunted Animal (Edison, April 21).—The picture of an escape is here shown with such absorbing interest, with so many and varied devices to startle and hold the attention, that the reel is unwound before the audience even begins to think that it may be half over. It holds from beginning to end. Screen realism, achieved through the reckless accomplishment of the deeds and clearly reproducing them on the negative, is the secret of the success. Charles J. Brabin is the director, but Marc McDermott is the man who has done them. He dives into the ice-covered Long Island Sound. B-rr-rrr-h! Then he places his handcuffed hands where the wheel of the train will run over the metal and break the bands apart. The trouble started in the first installment of this Man-Who-Disappeared Series, of which this is the second, when he took the blame for a murder, in order to shield the girl he loved and escaped. The detectives are on his trail. They go out onto the chilly water, and, to escape, he dives under and makes a long swim to the shore. Captured, he escapes, and finally gets some clothes and directions that were meant for an escaped convict. He determines to follow the directions, having donned the clothes, and at last finds himself in a Chinese den, and ready for the next adventure. Richard Washburn Child is the author of the stories, which are running serially in a magazine, and others in the cast are Duncan McRae and T. Tamammato. McDermott is, at all times, a figure on the screen to attract attention and command respect.

The Fight on Deadwood Trail (Kalem, April 18).—Mexican bandits, Indian bandits, white settlers, and average Indians make this one-reel story of Indian life abound with action. It is placed on the screen clearly in both lighting and comprehensibility, and is as good as the average of its kind. Mona Darkfeather, Anna Delisle, J. K. Messick, Charles Bartlett, Art Ortega, and Rex Downs are the principals. The settler befriends the Indians, so that when the settler is robbed by Mexican bandits the Indians come to his help, and help him to recover his gold. F.

A Race With the Limited (Kalem, April 17).—Another railroad reel with Billie Rhodes and J. Lindley Phipps as the telegrapher and the lineman. We are used to such sterling railroad stories from this company, that we cannot help compare the present improbable offering with the flawless and highly-exciting pictures that have been the rule heretofore. The picture is highly improbable in its most important point, and, moreover, is not handled so as to bring out suspense, which is the principal value of this sort of offering, as two trains are supposed to be rushing into one another. The telegraph girl gives the train conductor the wrong message, and discovers her mistake too late. Then her friend, the lineman, jumps on a motorcycle, speeds ahead of the train, and shoots, with pistol shots, until the arm of the semaphore drops down in time to stop the advancing trains. Both trains are saved. F.

A Princess of the Desert (Edison, April 18).—Somebody remarked the other day that "we don't have any of those pretty love stories any more." Well, this one-reel Oriental phantasy is one Walter Edwin has surpassed himself in the staging. Mary Fuller conceived the story, so that we hardly know to whom to give the greatest praise. For praise it deserves in unmeasured quantities. With a delicate conception that is characteristic of Miss Fuller, this play, a simple enough plot, holds by reason of its setting. The first scene is the moon rising in the desert, with a caravan of camels in the foreground. Then there are innumerable sets in the Persian Gardens, with the pretty love tale, and, lastly, the court scene that reminds one strongly of the paintings of Alma Tadema. Marc McDermott is the brigand bold who captures the king's caravan, but allows their leader to go. Next, the princess, Mary Fuller, puts a price upon the head of the brigand. Now, the princess, aside from being the ruler of the land, is a charming young girl, and falls head over heels in love with a persuasive stranger, who climbs over the garden wall for his stolen interviews. Altogether, these thoughtful lovers choose some of the prettiest settings for the making that we have ever seen. Then the news comes that the brigand bold has been captured. The princess takes her place on the throne, and the brigand-lover is led in. Although heartbroken, the princess keeps her word, and sends him to his death. Alan Crollins and Charles Ogle are among those in the cast. F.

The Missing Twenty-five Dollars (Edison, April 1).—A short comedy, by Charles M. Seay, who does his own directing, and the combination in this case has resulted in a happy little sketch on the screen, a lesson to all married men. Edward Boulden is the poor henpeck, and his wife the enjoyable Jessie Stevens. They both contribute an amusing addition to the funny characters of the screen that already have laughed themselves into the liking of the people. We conjecture that the scenario was visualized the night the snow fell, for the play takes full advantage of the recent tremendous snowfall. The picture is white with snow, and bright with the flow of humor. The poor married man comes home from the poker game, minus $25, and proceeds to relate, visually, the distressing circumstances of a certain poor family, whom he says he aided and gave the money. Then some people who met him coming home by a different route than he described, enter, and, when they leave, his wife just looks at him. It is on the same length with Mrs. Romano's Scenario. F.

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By Charles Klein, Author of "The Third Degree" and "The Lion and The Mouse"

MONDAY, APRIL 20th

"OFFICER JIM"—3 Reels

By Lawrence S. McCloskey

MONDAY, MAY 4th

"THE GAMBLERS"—5 Reels

By Charles Klein, Author of "The Third Degree" and "The Lion and The Mouse"

COMING SOON

"THE WOLF"—5 Reels

By Eugene Walter

FIVE RELEASES EACH WEEK

"LORD ALGY"—2 Reel Comedy Drama	Wednesday, April 8th
"THE ROOT OF EVIL"—2 Reel Drama	Thursday, April 9th
"ON THE BRINK"—Drama	Friday, April 10th
"AT HIS EXPENSE"—Comedy	Saturday, April 11th
"BUSINESS AND LOVE"—Comedy } Split Reel	Tuesday, April 14th
"THE PEACEMAKER'S PAY"—Comedy }	

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REVIEWS OF FEATURE FILMS

"THE BOLTED DOOR"

Three-Reel Feature Photoplay Produced by the Victor Company under the Direction of J. F. MacDonald. Scenario by Dr. Harry Stafford from the Book by George Gibbs. For Release April 13.

Garritt ..... J. Warren Kerrigan
Renee ..... George Periolat
The Girl ..... Vera Sisson
Mrs. Kempton ..... Rose Gibbons
Mr. Kempton ..... Billy Abbott
Mr. Nothrup ..... M. B. Robbins

With the first few scenes it is evident at once that this is no mere conglomeration of motives and known action such as usually passes for scenarios. There is a spice of novelty that draws the attention to the screen to be held there in close fashion to the very end. The play is reminiscent of To Have and To Hold of the past days, where a man, married to a woman, really did not possess her. That is the gist of this three-reel offering. However, in the way that the play has been handled it represents a clean face, with no suggestion of contamination about it, and need not shock any, even the most captious, and certainly not the younger people, to whom it will not be fully comprehensible. The rich uncle of the two distant cousins dies, and leaves the provision in his will that if they do not marry each other within a stated time the money goes to charity. Each receives a copy of the will, and the man, more out of sympathy for the girl than because he wants the money, calls on her. The first meeting does not prepossess either in favor of the other. The girl is poor, however, and they are persuaded by mutual friends to marry. This they do, and we see them proceeding to his country estate in Long Island, where the servants receive the odd honeymoon couple with a great deal of humility and also curiosity. His room adjoins hers, and she immediately bolts the door in between their rooms. It is a very significant piece of action. In this way they live, gradually growing to know one another better, and then they give a masquerade ball.

His best friend and her best friend are married, and at the masquerade, in the spirit of the occasion, Garritt kisses the wife of the other man. His own wife sees the kiss, and immediately loses all affection for her husband that she was beginning to feel. She flies into a fury and decides to leave him. He, in the meantime, has been to the lawyer, who informs him that the whole of the fortune is wiped out. He goes back only to find her gone. Following to the yacht he finds her; and she by this time is ready to share his fate. Fortunately he was left the money which was his before the inheritance, and we see the couple returning to the house, and her first action is to unbolt the door.

While there may seem not to be any great amount of action for the three thousand feet, yet there is plenty there, and it has been so carefully presented as to at all times fill up any possible void in interest. The play has been mounted with care, and shows upon the screen brightly photographed and adequately set. The principal work is contributed by Warren Kerrigan, who, of course, is fully equal to all the exigencies of the play. Vera Sisson as the heroine gives a capable interpretation.

F.

"THE ADVENTURES OF KATHLYN," No. 6
"Three Bags of Silver"

Two-Reel Feature Production by the Selig Company for Release March 9. Staged by F. J. Grandon.

Kathlyn Hare ..... Kathlyn Williams
Colonel Hare ..... Lafayette McKee
Umballa ..... Charles Clary
Bruce ..... Thomas Santschi
Gundah Singh ..... Frankiyn Hall
Ramabai ..... Horace Carpenter
Pundita ..... Goldie Colwell

No one who has seen this two-reel adventure-drama—the sixth in the Adventures of Kathlyn series that this company has produced—can complain that it lacks quantity or variety of action. From beginning to end it teems with movement, and ends with a satisfactory climax, but still in good position to be continued in the next instalment. The costumes, the well-coached extras, and the elephants and camels place it at once in the Eastern atmosphere, where the engrossing series of exotic and gorgeous scenes, true to the customs and the ceremonies of India, mark the film as one of the best of the series. The same characters are represented as in the preceding instalments. The interpretation of the principals was at all times in keeping and conscientiously thorough on the part of all. No fault can possibly be found with the settings or the work of the camera. The handling of the subject by the director and author is at all times perfect, and the combination of all the afore-mentioned features has resulted in a two-reel offering of surpassing interest, salient scenery, and unique destruction in the turbaned figures of the far East.

The trouble, this time, is about a sacred elephant—a baby elephant with peculiar markings. The guardians are bringing it to the palace of the prince—the Maharajah—and lodge it safely within the walls of the palace. That night the guardians leave their post to get a quiet smoke of opium. The desert bandits have meanwhile determined to capture the sacred beast and hold it for ransom. They gain admittance to the palace while the guardians are gone, and succeed in gaining the open desert with the elephant. The Americans volunteer their services, and start in pursuit of the bandits mounted on camels. By means of their field glasses they locate the bandits at an oasis, and one of their number advances to the bandits and presents each one with an opium pipe. The bandits are soon under its soporific influence, and the Americans take the sacred elephant back to the prince. Setting out once more, they are captured by the bandits, who demand a ransom of three bags of silver. The prince pays the ransom, and gladly takes the father back with him; but as for the girl, Kathlyn, and her lover, he says "Feed them to the tigers."

F.

"OLD RELIABLE"

Two-Reel Vitagraph Drama, Written by W. A. Tremayne and Directed by Van Dyke Brooke. Released March 21.

Daniel Ray ..... Van Dyke Brooke
Tefft Raymond ..... Lee Delaney
John Raymond ..... Anders Randolf
Doris Ray ..... Norma Talmadge
Mrs. Ray ..... Julia Swayne Gordon
Arthur ..... Arthur Cozine

Old Reliable is the kind of bank watchman that never would hold up his hands at the request of a burglar. He would sooner take a bullet through the heart and die with the knowledge that he remained loyal to the bank and true to its president, John Raymond. On the floor above the banking rooms is Old Reliable's little home, made cosy and bright by his wife and their daughter Doris, a sweet, affectionate child. Nothing disturbs the placid contentment of the old watchman until Raymond's son, Tefft, "goes wrong"; and instead of starting directly for the West, as his father demands, stops at the bank to take a roll of bills from the safe. Old Reliable prevents the robbery, and is about to replace the money when the president appears and accuses him of attempted theft, a charge which the watchman accepts, even to the extent of five years in prison, rather than expose Tefft.

But it is one thing for a man to sacrifice himself and quite another for him to watch the sacrifice of his daughter. Doris, now a very pretty young woman, is employed by the bank president, whose son has returned—presumably reformed—and the former watchman, not being able to get anything better, is a waiter in a restaurant that makes a specialty of private dining rooms. It is not hard to guess what happens. Tefft inveigles Doris into a private dining room, Old Reliable enters when his presence is most needed, and eventually Tefft is shown up for the all-around cad that he is.

This story has been told by the Vitagraph Company in direct and plausible fashion. It is free from palpable inconsistencies, and gives reasonable preparation for the crucial scene in which the watchman bears the blame for Tefft's offence, and the yet more important one, in which he saves his daughter. Acting is excellent. Van Dyke Brooke is an adept at imparting sympathetic qualities to likable old men, and Norma Talmadge is no less successful in suggesting the engaging charm of girlish innocence. These two are conspicuous in a cast of more than usual ability. Settings suffice and photography is clear.

D.

MUTUAL FILMS

One Hour of Youth (Thanhouser, April 12).—A young man with a build like Hercules, and whose specialty is bathing in the ice-coated waters of adjacent lakes, has furnished the reason for this picture, which, because of its unusualness, holds its audience for the thousand feet of its length. It is clearly and artistically photographed, and contains a certain amount of suspense. It is of the supernatural kind of a plot, but does not pause for some of the minor details. The oldest man in the village, evidently an octogenarian, or more, is granted, by a Faust-like apparition, an hour of youth. What does he do with his hour of blessed youth? Why, he dons a bathing suit, and proceeds in its bare feet to the nearest ice-coated pond and takes a refreshing swim. Then it has to hurry back to its warm quarters before the hour is up and catch it naked, or almost so, in the bitter cold. Of course, the miraculous disappearance of the aged man causes comment among his neighbors.

F.

A Decree of Justice (American, March 25).—There is a fine air of mystery and suspense to this one-reel drama that places it at once in the class of distinctive films; distinctive not only for its script, but also for some of the features in the staging. As to the scenario, it was at once unusual and interesting, as this brief summary will tell: The brother, dissolute, is sent out West to "make a man of himself." He loses all his money, and then writes back home that he has lost his sight. They send him money with which to return. He arrives at home. His older brother is the inventor of a new species of locks for safes that are especially applicable to bank safes, and the younger brother, pretending blindness, watches the manipulation of the locks. So that after the brother has installed the lock, he goes to the bank to steal the money. In the act of entering the safe he is stricken blind. This supernatural intervention is deemed enough punishment by the authorities, and he is allowed to live a penitent life at home.

F.

The Certainty of Man (American, April 1).—Plenty of action in clearly photographed Western settings enlivens this drama, in which Sidney Ayres plays the part of a sheriff who places altogether too much confidence in his own judgment. The aim of the story is to show how an innocent man is almost executed because the sheriff is mistaken. Learning his error when he believes it is too late to make amends, the sheriff experiences the agony of futile remorse, before he is told that the wrongly-accused man still lives. There are several melodramatic scenes, and the picturesque qualities characteristic of Western films.

D.

The Grand Passion (Princess, March 30).—The hero of this film is a strange young man. When the girl of his dreams kisses him before a crowd of their fellow office workers, his ideals are so badly shattered that he leaves town and seeks solace in drink. He believes that his ideal of womanhood made light of that ever sacred thing—a kiss. Injured in an accident, he loses his memory, but eventually the girl restores it by re-enacting the kissing scene in the office. From this suggestion of the plot, the character of the story may be gathered. Muriel Ostriche appears well as the girl, and other parts are properly cast. The photography gives a clear reproduction of simple settings.

D.

Her Way (Princess, March 6).—Another version of the prodigal son, who is redeemed by a right-minded and very engaging young woman. The son is a devotee of cabarets and similar galeties, until Muriel, whom his father wishes him to marry, enters the household, disguised as a maid. He soon loses his taste for wine and chorus girls, and is prepared to lead a domestic life with the pretty Muriel by his side. There is nothing new in the film, but it meets the first requirement of a photoplay, that of holding the interest. Acting, photography, and settings are adequate.

D.

The Tin Soldier and the Dolls (Thanhouser, April 5).—When a kid's toys come to life is the subject of this one-reel fairy tale devoted to children and eminently fitting for them, and no doubt for their elders also. Lots of double photography is used, as the tin soldier makes love to the blonde doll and then the brunette. Lots of jealousy is also caused. And the toys do have a terrible time of it, until the child, played by the lovable Kidlet, wakes up from "his" dream. Mignon Anderson takes the part of a child. The Twins are in it, as also the Kid. They all do finely, and the piece has been staged in a manner that bespeaks the finished and at the same time artistic director. In the coming to life and in a number of other scenes hard to handle the film runs smoothly and delightfully due to able handling.

F.

CURRENT PHOTOPLAYS BY LUBIN AUTHORS

LAWRENCE S. McCLOSKEY
SCENARIO EDITOR
Lord Algy (2 Parts)
Coming—adaptations
The Daughters of Men (5 Parts)
The Wolf
The Drug Terror (6 Parts)
Officer Jim (3 Parts)

GEORGE W. TERWILLIGER
A Man's Faith
His Wife (2 Parts)
The Weaker Brother (2 Parts)
Produced—Chas. Klein's The Daughters of Men (5 Parts)—The Gamblers (5 Parts)
Southern Studios, St. Augustine, Fla.

ROMAINE FIELDING
Author—Actor—Managing-Director
The Blind Power (3 Parts)
The Fighting Blood (3 Parts)
A Man from the West (2 Parts)
The Horror of War (5 Parts)
In preparation—The Battle of Gettysgoat Comedy—4 Parts

CLAY M. GREENE
The Klondike Bubble (2 Parts)
The Bottom of the Sea—Animated Comedy
At His Expense—Little Breeches—Cinelogue
Through Fire to Fortune or The Sunken Village (5 Parts)

SHANNON FIFE
Above the Law (3 Parts)
The Inventor's Wife (3 Parts)
The Mansion of Sobs (2 Parts)
Strength of Family Ties (3 Parts)

EDWIN BARBOUR
Home Sweet Home (2 parts)
When the Earth Trembled (3 Parts)
The Special Officer (3 Parts)

EPES WINTHROP SARGENT
All in the Air
Business and Love
Guaranteed Rain Proof
Knave of Clubs—In the Soup—The Eyes Have It—She Was a Peach

EMMETT CAMPBELL HALL
The Puritan
The House of Fear (2 Parts)
Will Blood Tell?
The Battle of Shiloh (4 Parts).

Edwin August
Star, Producer, Author
Gold Seal Films Universal

WALLACE C. CLIFTON
Scenario Writer
SELIG POLYSCOPE CO., LOS ANGELES, CAL.

LOUISE HUFF
LEADS
Direction of EDGAR JONES
LUBIN FILMS

EDGAR JONES
DIRECTOR—LEADS
LUBIN FILMS
Release: A CHANCE IN LIFE—April 17, 1914.

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DIRECTOR—LEADS

Justina Huff
LEADS

Clarence Jay Elmer
JUVENILE LEADS

John H. Smiley
CHARACTERS

Eleanor Blanchard
CHARACTERS

CURRENT RELEASES:
A STRANGE MELODY—2 Parts
ABOVE THE LAW—2 Parts

CHARLES M. SEAY
Edison Director Current Releases
Quarantined—April 13; The Adventure of the Stolen Slipper—April 20.

BIOGRAPH FILMS

FOR THE WEEK COMMENCING APRIL 13th, 1914

MONDAY



THE BONDAGE OF FEAR

A Wife's Struggle to Save Her Husband from Disgrace

THURSDAY



MELODY AND ART

Love Made Kind the Cruel Truth

SATURDAY



AMBITIOUS PA and MIXED MAILS

Farce Comedies

BIOGRAPH COMPANY
NEW YORK

REVIEWS OF LICENSED FILMS

Gertie Gets the Cash (Kalem, April 10).—We do not know whether Laura Oakley deserves more praise than Ruth Roland or vice versa. Both do laughably well. Perhaps Miss Roland is the more versatile of the two, but Miss Oakley was the more realistic. She is the maiden aunt who will leave $10,000 to her niece, an actress, on condition that she will marry. The actress makes up as a man, and her nearsighted relative mistakes her for the man she will marry. So she gets the money. And what more natural than that the actress should be seen reading THE DRAMATIC MIRROR in several of the scenes at the theater? On the same length with Hubby's Night Off. F.

Hubby's Night Off (Kalem, April 10).—John Brennan and Ruth Roland are in it, so that, however simple the plot, one may be sure of amused interest. In this case the plot is adequate. It is well staged, and the only fault is its brevity. Wifey goes to play bridge, and Hubby takes the night off to lose at poker. Each finds out the other's duplicity, and they end by playing a game of pinochle at home. On a length with Gertie Gets the Cash. F.

Under Desperation's Spur (Kalem, April 11).—J. P. McGowan gives an excellent version of the illiterate mountaineer of the Blue Ridge region in this one-reel film, and not only does he do remarkably well in that, but he has also taken upon his shoulders the task of staging the play, and has managed to do it exceedingly well. In the matter of mountain atmosphere, and the "go" to the play, and the tantamount excitement it cannot be excelled in one reel. It starts with a vim, and ends that way. It is reproduced with crystal clearness. "Powerful drama" is none too strong a description of it. The girl is threatened with blindness through the carelessness of her lover, and the latter then discards her, as he says he cannot afford a blind wife. Then the revenue officer falls in love with her, but he is suspected and trapped by the moonshiners, of whom the mountain lover is one. The girl follows, and though she has been told that taking the bandages from her eyes will destroy whatever chances she may have of recovering her sight, she tears them and holds the men at bay until the sheriff and his men arrive. Then the man repays his debt to the girl who has sacrificed her sight for him. Helen Holmes takes the part of the girl, and J. P. McGowan the part of the moonshiner. Charles Wells, George A. Williams, and Leo D. Maloney are the other principals. F.

Old Streets of Cairo (Pathe, March 25).—A sunny strip of scenic film showing some of the more interesting scenes in this ancient city. On a length with Whimies' New Profession. F.

Whimies' New Profession (Pathe, March 25).—Whimies has found a new way of amusing himself, for we cannot believe that genial secoundrel does it for the money. He arrives at a hotel without any pants on, and concealing the lack by a long coat. Then he puts the vestments in the hall to be cleaned, and the next morning reports the loss of pants and sum of money to the hotel, and of course, the hotel reimburses him. Finally he arrives at a hotel where they have heard about his scheme, but he outwits them by putting on a pair of pants, which he keeps in reserve. The picture is of European make, well and most characteristically acted, and parades the lead in a pair of undergarments with the greatest amount of unconcern. On a length with Old Streets of Cairo. F.

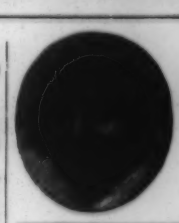
While Wifey Is Away (Selig, March 23).—While there may not be an excess of originality in this composition, yet after a slow start it comes into its own, and will fill many a theater with loud and enjoyable laughter. It is brightly pictured, and well directed. The script is by F. Huntley. Harold Lockwood, Henry W. Otto, Mabie Van Buren, Lillian Hayward, and Lea Errol are among the better known of the large cast. The husbands gather at the house of one of them to play a little poker, and send word to their wives that they are sitting up with a sick friend. When the wives arrive they have to play the part of being sick. On a length with Doc Yak, the Poultryman. F.

Doc Yak, the Poultryman (Selig, March 25).—A short series of the pen magic pictures by Sidney Smith depicting the well-known Doc Yak in his eccentric adventures. On a length with While Wifey Is Away. F.

The Hall Room Rivals (Vitagraph, March 25).—A sailors' boarding house staged with Vitagraph precision and plainness as to reproduction and comprehensible acting comprises the merit in this one-reel comedy. The plot is as itself in the skeleton, but with the characters and setting might take on some interest. If there were more original expedients utilized. Tefft Johnson, Josie Sadler, Ettienne Girardot, and William Shea are the cast. Three of them take the parts of sea captains, so that in this boarding house, where all are after the stout widow, the dignity of the sea is well represented. In comical vein the last two mentioned are very good, indeed. They all try for the widow and the two latter think each other the favored one, until a third comes along and walks off with the prize—the landlady. F.

The Two Little Vagabonds (Selig, March 20).—One is puzzled what to call the picture, whether a drama or a comedy, and the reel ends with the spectator still in doubt. This one-reel offering is a "Kid Komedy," with the juveniles taking all the parts. In the places where they try to imitate their elders in the acting, and when they try to scowl and, childlike, cannot resist the temptation to laugh, the film is most funny. The fun may have been unintentional on the part of H. Otto, the producer, but the fun is there just the same. The scenario by C. Reisland is well adapted to the parts of the children. Those taking part are Roy Clark, Max Verner, Birzilio Morales, Utahnah La Reno, and Lea Errol; the last-named is the only grownup in the play. It has been clearly presented, both from a standpoint of comprehension and photography. The two little vagabonds are given food and shelter, principally because of the sympathy of a little girl, and thereafter the two stay in that neighborhood and vie for the favor of the little miss. However, a rich little boy buys her what she wants, and the two console themselves with thinking that, after all, she was not worth while, since she was so cheaply bought. F.

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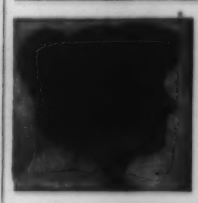
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